

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 30s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W

VOL. 50—No. 8.

SATURDAY, FEBRUARY 24, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY.—THE
EIGHTEENTH SATURDAY CONCERT. M^{me} Lemmens, M^{me} Patey. Symphony in A, Op. 22, M^s. (Henry Holmes, first time of performance); Overture, "Coriolan" (Beethoven); "Tannhäuser" (Wagner); Invitation à la Valse (Weber), for Orchestra by Berlioz. Full orchestra. Conductor—MR. MANNS. Admission, Half-a-Crown. Transferable serial Stalls, for the Nine Concerts, One Guinea. Single stalls, Half-a-crown.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.—
Incorporated by Royal Charter, 1830. Under the immediate Patronage of—
Her Majesty the QUEEN.
His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Prince CHRISTIAN.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALB BENNETT, Mus. D., D.C.L.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at the Institution, on Thursday Evening next, the 29th inst., commencing at 8 o'clock.

The Half Term will commence on Monday, the 4th March, and terminate on Saturday, the 20th April.

Candidates for Admission can be examined at the Institution on Thursdays at 11 o'clock.

By order, JOHN GILL, Secretary.
Royal Academy of Music, 4, Tenterden Street, Hanover Square.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley
Street, W.—President, Sir JULIUS BENEDET; Director, Herr SCHUBERT.
SIXTH SEASON, 1872. The Concerts of the Society, this Season, will take place on Thursdays, 29th February, April 4th, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOPPER, Hon. Sec.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS.—The following
artists will appear on WEDNESDAY Next:—M^{me} Sherrington, Miss Edith Wynne, and Miss Blanche Cole, Miss Enriquez, and M^{me} Patey; Mr. Sims Reeves, Mr. Edward Lloyd, and Mr. Maybrick, Pianoforte—M^{me} Arabella Goddard. Conductors—Mr. J. L. Hatton and Mr. Sidney Naylor. Stalls, 6s.; family tickets for four, 21s.; balcony, 3s.; area, 2s.; orchestra and gallery, 1s. Tickets to be had of Mr. Austin, St. James Hall; Boosey & Co., Holles Street; and the usual music-sellers.

MADAME SHERRINGTON at the NEXT BALLAD
CONCERT.

MISS EDITH WYNNE at the NEXT BALLAD
CONCERT.

MADAME PATEY at the NEXT BALLAD
CONCERT.

MR. SIMS REEVES at the NEXT BALLAD
CONCERT.

MADAME ARABELLA GODDARD at the NEXT
BALLAD CONCERT.

ARTHUR SULLIVAN'S NEW SONG, "ONCE
AGAIN" (Mr. SIMS REEVES), at the NEXT BALLAD CONCERT.

THE SPECIAL LOAN EXHIBITION OF MUSICAL INSTRUMENTS, made before 1800, together with DRAWINGS and CASTS of ANCIENT INSTRUMENTS, will be OPENED at the SOUTH KENSINGTON MUSEUM in the month of June, 1872.

IT is requested that any information bearing on the subject may be communicated, by possessors of Instruments and others, to the Secretary of the Musical Instruments' Exhibition Committee, South Kensington Museum, London, W.

M^{lle}. CARLOTTA PATTI.

M^{lle}. CARLOTTA PATTI will shortly arrive in London, and would accept Engagements for a limited number of Public and Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106, Boulevard Haussmann, Paris.

MR. RANSFORD'S ANNUAL CONCERT.—St.
JAMES'S HALL, TUESDAY Evening next, 27th inst., at Eight o'clock. Programmes and Tickets now ready. Stalls, 6s.; family ticket (to admit four), 21s.; balcony, 3s.; area and orchestra, 2s.; admission 1s. Stalls and tickets, at all music publishers: Austin's, 28, Piccadilly; Mr. Ransford, 69, Welbeck Street, Cavendish Square; and of Messrs. Ransford and Son, 2, Prince's Street, Oxford Circus.

CHAMBER CONCERTS OF MODERN MUSIC.
THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE, FRIDAY, March 1. Quartet, Op. 41, No. 2, R. Schumann; Song, "Adina," Schubert; Quartet, in G minor, Op. 28, Brahms; Song, "White of Red," H. Smart; Novolletten, Op. 29, N. W. Gade. Vocalist—Miss Sophie Ferrar. Instrumentalists—Messrs. Wiener, Amor, Zerbini, Daubert, and Willem Coenen. Numbered Stalls, 5s.; admission, 2s. The Second and Third Concerts of the series on Fridays, March 15 and April 5. Subscription for the three Concerts, 12s. 6d. Tickets at Novello's, 1, Berners Street, W., and the Hanover Square Rooms.

SATURDAY EVENING CONCERTS, St. George's
HALL. Director—MR. WILHELM GANZ. The FIRST, this EVENING (Saturday), at Eight. The programme will include Beethoven's Quartet in F major, Op. 18, No. 1, for strings and piano; Mendelssohn's Trio in C minor, Op. 66, piano; Weber's Quartet in B flat, Op. 5. Executants—Messrs. Wilhelm Ganz, Josef Ludwig (pupil of Herr Joachim), Jung, Hann, and Paque. Vocalists—M^{lle} José Sherrington, M^{lle} Drasill, and M. Valdes. Conductor—Signor Pissuti. Subscription Stall (Transferable) for the Six Concerts, One Guinea; stalls, numbered, Five Shillings; balcony, Half-a-crown; admission, One Shilling. Tickets at the principal music-sellers, at St. George's Hall, and of the Director, Mr. Wilhelm Ganz, 15, Queen Anne Street.

MISS LINA GLOVER begs to inform her friends and pupils that she is in town for the season. Letters respecting Oratorios, Concerts, &c., to be addressed to her residence, 11, Albany Street, N.W.

SIGNOR CARAVOGLIA.

SIGNOR CARAVOGLIA (Baritone) begs to announce his return from St. Petersburg, and that, having finished his engagement with Mr. Mapleson, of Her Majesty's Opera, he is at liberty to sing at Concerts, Oratorios, &c., in town or country. Letters for Signor Caravoglia to be addressed to his residence, 62, Westbourne Park Road, W.

MR. ARTHUR BYRON begs to announce that he is prepared to give Lessons in Singing, and to accept Engagements for Oratorios, Concerts, &c. All applications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MR. GREAVES (Bass).—All Applications for Oratorios,
Concerts, &c., to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

MR. AYNLEY COOK (one of the principal Baritones with the Parepa Rosa Opera Company, now on a tour through the United States of America), in answer to numerous inquiries, begs to state that he is engaged with Mr. Carl Rosa, for English, German, and Italian Opera, till June next. All communications to be addressed to care of Messrs. Hall & Co., Music Publishers, Broadway, New York.

M^{me}. CAMILLA URSO has the honour to announce that she will arrive in London for the season early in March. All letters to be addressed to M^{me}. C. Urso, care of Messrs. Duncan Davison & Co., 244, Regent Street.

ORGANIST WANTED.

WARWICK GARDENS WESLEYAN CHAPEL,
KENSINGTON.—WANTED, an ORGANIST to play on Sunday and Wednesday nights. Apply by letter, stating salary, &c., to Mr. J. Wood, 11, Prince's Terrace, Waltham Green.

A BASSOON PLAYER (German) wishes for an Engagement of permanency in an Orchestra. He has considerable practice as an Orchestral player, having been engaged in Continental Opera-houses, and at the same time is also a Solo player. Letters to be addressed, "C. M. (Bassoon)," to the care of Messrs. D. Davison & Co., 244, Regent Street.

NIGHT LIGHTS.

CERTAINTY AND REGULARITY.—OGLEBY'S STAR NIGHT LIGHTS as a rule burn their time, and give a good light.

May be obtained of all Dealers throughout the United Kingdom.

MR. WILBYE COOPER begs to inform his Friends and the Public that he has returned to Town. Letters respecting Oratorios, Concerts, Pupils, &c., address, 19, Great Portland Street, Oxford Circus, W.

"THE MESSAGE."

MR. WILFORD MORGAN will sing Blumenthal's celebrated Song, "THE MESSAGE," at St. James's Hall, March 22nd.

"MY SWEETHEART WHEN A BOY."

MR. WILFORD MORGAN will sing his popular song, "MY SWEETHEART WHEN A BOY," at Mr. Ransford's Concert, Tuesday Evening, Feb. 27, and at St. James's Hall, March 22.

"LISCHEN AND FRITZCHEN."

MISS BLANCHE REIVES will sing "LITTLE BROOMS" (*Lischen and Fritzchen*), at the Monday Ballad Concerts, Store Street, 29th Inst.

"ENGLAND'S STAR, ALL HAIL!"

NEW NATIONAL SONG.

TO H.R.H. EDWARD ALBERT, PRINCE OF WALES.

Words and Music composed by Madame WEISS.

Post free, 1s. 6d.,

B. WILLIAMS, Paternoster Row.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS.**

LYON & HALL,

WARWICK MANSION.

TO THE MUSICAL PROFESSION.

GENERAL MUSICAL AGENCY.

MR. E. CUNINGHAM BOOSEY undertakes Engagements, for the most eminent Artists, English and Foreign; to arrange provincial tours, and to manage concerts, fetes, provincial tours, &c.—London: 6, Argyll Place, Regent Street. Agency for the right of performance of Offenbach's operas, and SOLE AGENT for the London Ballad Concerts.

MR. VAN PRAAG,

GENERAL CONCERT AGENT, &c.

Mr. VAN PRAAG, after a lapse of upwards of twenty years, during which he has had the honour of serving the Ladies and Gentlemen of the Musical Profession, begs leave to forward his annual circular to his patrons, and to remind them that he still continues to undertake the management of Concerts, Matinées, Soirées, and also superintends Balls, engages Bands, Choruses, &c., &c.

Mr. VAN PRAAG flatters himself after his many years experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands, and that no effort will be spared to be punctual. He begs to call the attention of the Ladies and Gentlemen to the advice, "What is worth doing is worth doing well."

All communications addressed to Mr. VAN PRAAG, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, will be immediately attended to.

Quadrille Bands, for Large and Small Parties, supplied on the most reasonable terms. (*Vide Press*).

On parle Français. Si parla Italiano. Se habla Español.
Man spricht Deutsch. Men spreekt Hollandsch.

BOUDALT'S PEPSINE POWDER

Taken by Dyspeptics at each meal (Bottles of One Ounce).

PRIZE OF THE FRENCH INSTITUTE, 1856.
and supplied to the principal Hospitals of Paris since 1854.

BOUDALT'S PEPSINE WINE (SHERRY), 4s. & 8s.

SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868.
Delicious and agreeable to take, and superior to all others.

BOUDALT'S PEPSINE PILLS & LOZENGES, 3s.

A very convenient form for Persons travelling.

HOTTOT-BOUDALT, 7, Avenue Victoria, Paris.

A. & M. ZIMMERMANN, 7, Fen Court, London E.C.

May be obtained through all Chemists.

THE GUITAR.

MADAME SIDNEY PRATTEN begs to inform her friends and pupils, that she is in town for the Season, and at liberty to accept Engagements for Private Parties, and Lessons. 38, Welbeck Street, Cavendish Square, W.

REQUIRED, a few Voices of Refinement (Ladies and Gentlemen only), for a really Aristocratic Choir. Soberly forthrightly. Letters to be addressed to "Doctor," care of DUNCAN DAVISON & Co., 244 Regent Street.

"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio,

Rondo brillante. Composed and Dedicated by permission to

MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER.

London: LAMBORN COCK & Co., 63, New Bond Street, W.

SIGNOR FOLI'S NEW AND SUCCESSFUL SONG.
"THE MARINER,"

Sung with distinguished success by SIGNOR FOLI at Glasgow, Edinburgh, Liverpool and at the Crystal Palace SATURDAY CONCERTS.

Composed by LOUIS DIEHL.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Where may be obtained "A Message from the Deep," sung by Signor Foli.

"Signor Foli was unanimously encored in Herr Diehl's new and already very popular song, 'The Mariner,' which he gave with remarkable vigour and expression."—*The Times*.

"We must not omit to mention a song entitled 'The Mariner,' which is an excellent composition, by Louis Diehl. It was well executed by Signor Foli, and was encored as much for the beauty of the composition, as the excellence of the singing."—*The Observer*.

"Signor Foli obtained an encore for a capital song, 'The Mariner,' by Herr Louis Diehl."—*The Graphic*.

"Signor Foli sang Herr Diehl's new song, 'The Mariner,' (at the Philharmonic Concert, Liverpool). It is an excellent and spirited piece of music, and was encored."—*Liverpool Courier*.

"Signor Foli has proved himself worthy of the title of best of bass singers known in this country. In every place he sang he was at once the man of superb natural gift and admirable power of interpretation; but it was in the very genuine song of 'The Mariner'—a class of music and sentiment peculiarly well suited to his powers—that his rich, deep, strong basso and hearty delivery told with most success. It was very heartily applauded and encored."—*York Examiner*.

"The manner in which Signor Foli sang Diehl's new song, 'The Mariner,' elicited immense applause; and though the Signor appeared twice on the platform to bow his acknowledgments, the audience would not be content, and he eventually responded to their demands."—*The Nottingham Journal*, Saturday, January 20th, 1872.

"In 'The Mariner,' a new song by Diehl, Signor Foli so gratified his audience that he was recalled three times, and eventually yielded to the encore."—*Nottingham Daily Guardian*, Saturday, January 20th, 1872.

"The new song by Diehl, which Signor Foli introduced at a later hour, possesses every element of wide popularity, including, of course, conventionality; and as it was really well sung, its re-demand, which was not complied with, was only natural."—*Birmingham Daily Post*, Thursday, January 18, 1872.

"In Diehl's song of 'The Mariner,' Signor Foli fairly brought down the house."—*Belvast Evening Telegraph*, January 13th, 1872.

"Signor Foli sang the song, 'The Mariner,' in such a manner that he was obliged to repeat it, the audience forgetting his indisposition in their enthusiasm."—*Belvast Times*, January 13th, 1872.

"A new song, 'The Mariner,' was introduced by Signor Foli, who achieved an unequalled success. The execution and manner were so well adapted to the music and words (both of a high character), that the singer fairly won the hearts of his hearers, but the well-merited encore was courteously but firmly declined. We have to thank Signor Foli for introducing this song to our notice; it will form a very pleasing addition to the repertoire of every baritone."—*Derby Mercury*, January 24th.

"A vigorous attempt was made to encore Signor Foli in a capital new song, 'The Mariner,' by Diehl, but without success."—*Bath Chronicle*, February 1.

"In the second part, Signor Foli gave 'The Mariner,' a new song, which is likely to become as favourite a piece as 'The Village Blacksmith.' So far as demonstrative public favour is concerned, Signor Foli carried away the honours of the night, for the encore which followed 'The Mariner' was a thorough storm. The Signor was literally taken by storm, too, for three times bowing of acknowledgment, with a shake of the head, meant to be a decisive negating of the re-demand, would not satisfy the audience, and at last another song was elicited."—*Staffordshire Sentinel*, January 27th.

"The place which secured Signor Foli most applause was Diehl's 'Mariner.' This called forth such loud and prolonged applause that he was compelled to repeat it—two re-appearances on the stage, in response to the recall, being insufficient to satisfy the audience."—*Cardiff Times*, February 3rd.

"The new song, 'The Mariner,' was vociferously re-demanded. Signor Foli declined the honour of a recall, but after twice bowing his acknowledgments, the clamour in *Broadford Observer*, January 29th.

"Signor Foli's powerful and rich voice was heard to great advantage in 'The Mariner,' which elicited an encore."—*Leeds Mercury*, January 26th.

THE THANKSGIVING MUSIC.

(From the "Daily Telegraph.")

The propriety of the course adopted with reference to the music for next Tuesday's high solemnity, will hardly be called in question. Indeed, the authorities could have felt at no loss what to do when once the character of the Thanksgiving Service was determined. Precedent, from the time when Handel wrote coronation and funeral anthems, and set the *Te Deum* in martial or in peaceful mood, down to the funeral of the "Duke," was in favour of music written for the occasion; and precedent did not want for support from propriety. Special mercies demand special acknowledgments. Thus thought the Psalmist, when, with a grateful heart, he exclaimed, "O sing unto the Lord a new song;" and the idea commends itself to every mind as being thoroughly in harmony with the "fitness of things." A matter determined with equal ease was the choice of a composer. True, there is now no Handel amongst us, whose colossal genius dwarfs all rivals, and points him out as a man great enough for any occasion and for any work. But, happily, we have in Mr. John Goss, who is still organist of St. Paul's in act as well as in name, a church composer of unquestioned talent and large experience. It is far too late in the day to insist upon Mr. Goss's ability—that has been tried and proved in every place where "two or three meet together," to celebrate the services of the English Church. His anthems and other sacred compositions are among the Church's most valued musical treasures; while, as regards worthiness for great and special occasions, such as that of Tuesday next, it suffices to remember how much the music prepared by him for the funeral of the Duke of Wellington added to the solemnity of that solemn rite. When, therefore, it was announced that the veteran organist of St. Paul's had been requested to compose a "Thanksgiving Anthem" and *Te Deum*, few doubts could have arisen as to the result. Mr. Goss, however, might have been excused had he hesitated before accepting such a task—the last of his official life in connection with our metropolitan cathedral. Under the circumstances of a great national ceremonial, expectations are raised, and comparisons challenged, from which the boldest might shrink; but we believe that the actual result will justify alike the offer made to Mr. Goss and his consent to take upon himself a grave responsibility.

Owing to the character of the special service the new music is limited to the works we have already named—that is to say, a setting of the *Te Deum* and an anthem bearing directly upon the circumstances from which the solemnity springs. Within these limits, however, there is ample scope for adequate effect, even though Handelian length and elaboration are out of the question. Mr. Goss had a choice of methods in treating the magnificent Ambrosian hymn, which has been more variously set than, perhaps, any poem extant. His decision in favour of the form characteristic of the English Cathedral service may not satisfy those who love innovation for its own sake, but will meet the views of all who would have a national ceremonial present national features. The key chosen for the *Te Deum* is D major, that by the way, of the "Dettingen" and many another song of joy and gladness; the measure, 4—2; and the tempo sign, *moderato*. As though to impress the speciality of the occasion at the outset, the tenors and basses lead off with a unison phrase—unaccompanied—on the words, "We praise Thee, O God;" after which the full chorus enters with a succession of broadly harmonised phrases, aiming chiefly at massive effects. This end is attained by means simple and appropriate, if not strikingly new. On the words, "Heaven and earth are full of Thy glory," a bold transition from G major to E flat major, and thence immediately to the dominant of D, commands approving notice. Thus happily the first section of the hymn ends. Mr. Goss has treated the verses beginning, "The glorious company," &c., in novel fashion; the basses (Decani) leading off with a passage for imitation; and, finally, the whole volume of "praise" being compressed, so to speak, into a magnificent burst on the words, "The Apostles, the Prophets, the Martyrs, praise Thee." Thence to "Also the Holy Ghost," &c., Mr. Goss freely employs his resources; but the words just quoted usher in a charming passage in five parts—charming alike by force of contrast and of tender expression. The second section ending in G major, the first bar of the third section leads back to the tonic, which prevails throughout a sequence of strikingly harmonised phrases, till again the subdominant takes its place preparatory to a masterly progression on the words, "When Thou hast overcome," &c. The next point is made in "Thou sittest at the right hand," &c., given to unison tenors and basses; and followed by another group of massive harmonies, which ends the section on the tonic key. A *large* in the relative minor gives solemn utterance to the mingled faith and prayer of the succeeding verses, as far as "Govern them and lift them up for ever;" and is remarkable for a suave and expressive melody. This closing on the dominant of A major, the next section begins and ends in that key, but presents nothing specially noticeable. The final prayer, "Vouchsafe, Oh Lord," commences with a melody for sopranos, to which the

other parts respond in brief detached phrases; and thenceforward Mr. Goss limits himself to stately progressions such as we have already characterised—progressions, which by their loftiness of style and sustained dignity, make the *Te Deum* worthy the occasion that has called it into existence. Given out beneath the resonant dome of St. Paul's by 250 picked voices, it will fitly express a nation's thankfulness.

With the whole Bible to select from, there must have been, as regards words for the anthem, an *embarras de richesses*. Choice fell eventually upon a portion of the eloquent ode (Psalm cxviii.), which embodies David's gratitude for deliverance out of the hands of enemies, and his advancement to the throne of Israel. Nothing could more appropriately refer to the different circumstances now calling for thankful praise; and Mr. Goss must have derived no slight help from the suggestive character of his text. The Anthem opens with an *allegro moderato* in G major 3-4 time, the chorus being heralded by a few sustained chords for the organ. In vigorous rhythm, and in unison, the voices burst forth with "The Lord is my strength and my song, and is become my salvation. The voice of joy and health is in the dwellings of the righteous." Charming, and with well-sustained spirit, are these jubilant words treated; an excellent point being made when a graceful phrase, originally given to the sopranos, appears in the bass on a dominant pedal. A solo (bass) voice then proclaims, also on a dominant pedal, "The right hand of the Lord hath the pre-eminence;" to which the chorus replies, "The right hand of the Lord bringeth mighty things to pass." Again the solo enters—it would have been better, perhaps, had this voice not spoken till now—saying in well-marked phrases, "I shall not die, but live, and declare the works of the Lord." Again, also, the chorus responds with a graceful passage, echoing the declaration. A third time the solo is heard, "The Lord hath chastened and corrected me, but He hath not given me over unto death," and a third time the chorus answers—now, however, in an almost fiercely exultant passage, which leads naturally to a *reprise* of the first theme. The "repeat" ending in B minor, the tenors give out a melodious passage for imitation, in the tonic key, and on the words, "Open me the gates of righteousness that I may go into them." This, having "flown" through all the parts, re-appears at the close of a brief *tutti*, and is treated with great skill and effect. A pause on the dominant-seventh harmony then ushers in the few sustained chords, which form a *coda* to the *allegro*. The next movement—a *large*, 4—2, in E minor—opens with the tenors and basses (unison) declaring in stately phrase, "This is the gate of the Lord; the righteous shall enter into it." Twice repeated by the full chorus, the proclamatory episode terminates with a "pause" on the dominant, after which, a brief organ passage, in accelerated time, heralds the final ascription, "I will thank Thee, for Thou hast heard me, and art becoming my salvation; Thou art my God and I will thank Thee; Thou art my God and I will praise Thee. Hallelujah. Amen." This passage is sung, partly in unison, by the full choir to an adaptation of the Prince Consort's well-known tune, "Gotha," which is so used by her Majesty's express permission. Its effect, accompanied by the organ in massive harmony, with a pedal counterpoint of crotchets, is exceedingly fine, and justifies a somewhat bold experiment. An impressive *coda* on the "Hallelujah, Amen," then concludes an anthem which will worthily represent English Church music on an occasion destined to be historical.

The performance of the *Te Deum* and Anthem will be conducted by Mr. Winn, who, we hope, may be trusted to do all that in him lies towards securing adequate rehearsals. Without such preparation, Mr. Goss will have laboured to small purpose.

HAMBURG.—A short time since, a special performance was given to celebrate the fiftieth anniversary of the first production of *Der Freischütz*, on the 5th February, 1822, at the Stadttheater. Very few of the singers who appeared when it was first produced are now remembered by the public. Herr Gloy, (Kuno), and Mlle. Paasche, (Agathe), are two exceptions. The lady was present at the anniversary performance. Herr Woltereck, the once so popular bass, who sustained the part of Caspar, has passed from among the living. The anniversary performance was remarkable for the fact, among other things, of the smallest parts being sustained by leading members of the company. The opera was preceded by the "Jubel Ouverture," as well as by a prologue written by Herr Ludwig Bernhard Hoffmann, and spoken by Herr Mayer. The house was festively illuminated, and filled by an audience evidently inspired by feelings of pious reverence towards the great composer and his work.

BREAKFAST.—EPPE'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Eppe has provided our breakfast-tables with a delicately flavoured beverage which may save us many heavy doctor's bills." Each packet is labelled: JAMES EPPE & Co., Homoeopathic Chemists, London. Also makes Eppe's Cacaoine, a very thin evening beverage.

A LETTER FROM OLGA EISEN, LADY'S-LADY OF MME. PAULINE LUCCA AT ST. PETERSBURGH TO HER COUSIN, HULDA LEIBWEH, IN BERLIN.

(Translated from the *Kladeradatsch*, by her friend Martha Perker. *

My darlingest, dearest, popsiwopsiest Hulda.

There I never! Life is a comfort, Schiller says, or something like it, in the Gendarme Square at Berlin, where his statue is, but oh—there is nothing comes up to this blessed country, Russia; I vow I have been so delighted and enjoyed myself so much ever since we crossed the frontier that if you was to ask me I could not say whether I had been a standing on my heels or my head, no, that I couldn't. For art, there is only one Russia, and whoever comes here with any kind of a name, only not a bad one in course, will soon be as rich as Pluto, him you know, my love, who was the god of wealth. Oh, you should see the notices on our first appearance in the papers at the theatre, only they ain't a patch upon the reality. Directly we got to Königsberg we found a express train with imperial salong carriages a-waiting for us, and what do you think; all the gards and people about the train were Russian Grand-Princes, who had last leaf to ask in that capacity, so as to be the first to welcome us to their native shore. The ingen dreviour was somebody tip-top, I can tell you, though I must not say who, and even the stoker was as good as our Hülsen, the manager of the Royal opera, at Berlin, and nobody paid the slightest attention to him. Do you call that nothing? At the fruntcher, their was a lot of milling-tary and custom ouse officers. As a rool, every passenger is serched, male an female, an they ant too partikkeler how they does it, which they mite sometimes kreate a blush in the chekes of a respectable young woman. But there was nothink of the sort with us. Oh, dear no. They were as mild as butter-milk and a-showing us every perliteness all covered with orders and crorses on their bres, though, as I said, only customouse ofisers. In the kooipi it was lovely. A fitted up like a pallis, an the eet a streaming throu the oles in the flore like mad, so that we were obliged to old up our legs so as to pervent there a-burning. From time to time we tried to cool ourselves by eating some real hastragan caviare out of a large open jar, which it stood, leastwise, the jar, in the carriage, and then we threw ourselves on the two sofers to indulge in a little dolcheffarninety, when all of a sudden we heerd from under the pillar of Mad. Lucca's sofer her beautiful hair from the Notsee D. Figaro. You must know the two sofers were large musicle boxes. Well, it went on like this till we got to St. Petersburg, where all the aristocracy had come to the stashun to have a good look at us. When we arrived at our hotel, we had scarce time to have a good wash before the Emperor Alexander came to see us, all rapped up in a splendid green fur coat. He was very grashus, and said: "My dear Pauline, Russia is at your feet," and then he offered her a sweetly-pretty foot-warmer to put into her bed, which was all dyerments and gold, because the Russian Court is the richest in all the world, and has dyerment minds of its one in the oral mountings, as likewise the Korkersus. When he went out, the Sar looked very ard at some one who shall be nameless, but tho I showed him down stares, and they were very dark, I mus say he behaved hisself like a perfick gentleman.

After all this, my darlingest Hulda, just fancy our first appearance as Mozart's *Zerliner*, when the tikkets were sold by orktion for thousands of roobles each, and a chair had to be put at the door for the Grand Prince by the box-keeper who gave him a gold snuff-box set with dyerments, which he says he shall treasure as a mimento of him all his life. When we made our first entrance! Oh, my! What hooting, and shouting, and goings-on! I had orfen heerd of there doings in Russia, but on this occasion I said to myself: "Well, seeing's beleeving, for you could never describe it, so I will not attempt it, which would be madness. When the performance was over, the kurtin had to be rased about fourty times, so that I thought the roller would be wore out before they had done, for the Russians can't be stopt when

* As far as possible, Miss Perker's orthography has been strictly respected. The only material difference between the printed copy and the original MS. is that the former is rather more carefully punctuated than the latter, though, for fear of destroying the character of Miss Perker's style, even punctuation has not been carried to its utmost limits.—PRINTER'S D.

they are wonce set going without a touch of the nout. Well, at last my poor dear Missis was that tired that she was obliged to steel away in Kognitow. So I got into the carrige all by myself. They thought I was Mme. Lucca, so they took out the horses and dragged me in triumph to our hotel. I did'n't underceive them. Why should I? I boughed and smiled just like Missis, and they whorayed till they were horse. I said I did not underceive them; I let them take me for the diver herself, for I never was proud, and virtue is its one reward, as some pursen throwd a booki into the carrige winder, in the middle of which was a magnificent bracetit. I kep it, of course, for I looked on it as one of my requisites. Russia is the real country for artists, and I am very glad I came, for what I have already received as presents in hard cash and banknotes, I can't tell you. People say the Amerikuns beat the Russians. I can't believe it, though I do hope it is true, and I am not above confessing as much to you, for we are engaged next year at New York in Amerriker, which is a republik, and close to the equator. I here its so hot there that people acshully go about without a rag to cover them. That's very shocking, a'n't it, but I must go, for I promised the little missis I would, and the turns ordered us beet everythink ever known before. I can't help people preferring a state of natchur to the latest fashuns, can I? No! Art before natchur say I. All for art and no false shame. I shall go, and so I am ever yours, most affecshunately, dear,

OLGA EISEN.

LONDON BALLAD CONCERTS.

Wednesday week being a day when secular music is considered out of place, Mr. John Boosey gave his Ballad Concert in St. James's Hall on the Monday previous. The programme attracted a very large audience, though it contained little of novelty. But familiar excellence always exerts more power over the public than anything else; and it was not surprising to find so many persons eager to hear Madame Sherrington, Miss Wynne, Madame Patey, Mr. Sims Reeve, and others sing a batch of well-known songs. The great tenor who could hardly have been said to have recovered from his late indisposition, gave "The Message," Sullivan's "Once again," and "Sigh no more ladies," in a style needless to particularize, and each was received with the favour it never fails to command. Stevens' song had to be repeated. Mme. Sherrington sang Rudall's "Dreams," Grace Sherrington's "Serenade to Helena," and Molloy's "Eily's Reason," after her most distinctive fashion; Miss Edith Wynne's contributions being "Then and now," "The Old Cottage Clock," and two welsh songs—"The Ash Grove" and "Bells of Aberdovey." These were all rendered with the perfection which long ago marked Miss Wynne's delivery of ballad music, and all were much applauded. The noble voice of Mme. Patey appeared to advantage in "Looking back," "Golden Days," and "John Anderson"—songs which are her own by right of pre-eminent ability; and other selections were given by Miss Alice Fairman, Miss Blanche Cole (who had a deserved encore after Blumenthal's "Why was I looking out?"), Mr. F. Lloyd, and Mr. Maybrick. The pianist was Madame Arabella Goddard, whose admirable rendering of "The Harmonious Blacksmith" (encored) and Thalberg's fantasia, *Masaniello*, constituted a most distinctive feature in the entertainment. Messrs. Hatton and Naylor accompanied the vocal music.

ARABELLA GODDARD WITH A NEW NUGGET.

(From the "Graphic," Feb. 3.)

The chief feature of Monday's Popular Concert was a hitherto unheard sonata in C minor for pianoforte, by Dussek. Amid all the claims enforced upon his attention by the greatest masters, Mr. Chappell has not been unmindful of one who ranks just below them, and the C minor sonata is the ninth work of Dussek's played in St. James's Hall. Most of the preceding eight were introduced by Madame Goddard—the recognized champion of unrecognized genius—and it was fitting she should undertake to bring forward that we now notice. The work itself is very characteristic of the composer; showing, as it does, his wealth and melody and invention, along with a certain spirituality of treatment wholly his own. Each of the three movements has a well-defined character; and nothing could possibly be better than the way in which Madame Goddard revealed that character to her audience. The faculty of doing this naturally belongs to our English pianist and she did it.

"... As effortless as woodland nooks
Send violets up and paint them blue."

Naturally, also, the delighted listeners called the artist back to compliment her warmly upon success.

ROYAL ALBERT HALL.

A concert, exclusively consisting of sacred music, was given last week, in this magnificent building under the direction of Mr. John Boosey, to whom the musical public generally owes a certain debt of gratitude for the London Ballad Concerts, which have now become, on legitimate grounds, an institution likely to endure. The most bigoted adversary of public entertainments on certain days of the year could hardly, with reason, object to such an one as that under notice. There was not a single piece in the programme, the direct or indirect source of which was not derived from sacred writ, or from something more or less nearly inspired by it. "To make short tale"—in the language of the early chroniclers—the solo singers were Madame Lemmens Sherrington, Miss Edith Wynne, Madame Patey, Mdlle. Enriquez, and Miss Blanche Cole; Messrs. Vernon Rigby, Edward Lloyd, Maybrick, and Lewis Thomas; while the choral pieces were entrusted to the justly-renowned choir of Mr. Henry Leslie, who, with his accustomed ability, assisted by Mr. J. C. Ward at the organ, and Messrs. Sidney Naylor and Calcott at the pianoforte, directed the whole concert. There was no orchestra, although many of the pieces comprised in the selection—an admirable selection of its kind—would have been undoubtedly more effective with orchestral accompaniments—whatever may be thought of the acoustic properties of the Albert Hall, with regard to the general effect of orchestral details.

The first piece in the programme, after an organ improvisation, was, as a matter of course, the National Anthem, sung by the members of Mr. Leslie's choir, who subsequently distinguished themselves in two "Hymns of Praise," for men's voices, by Mendelssohn, "Let all the nations praise the Lord," and "Let our theme of praise ascending," accompanied upon the organ by Mr. Ward. Miss Blanche Cole gave "With verdure clad," that purest of soprano airs, from the most simply and naturally conceived of oratorios—Haydn's *Creation*; Mr. Lewis Thomas sang the great bass aria, "Pro peccatis," from Rossini's *Stabat Mater*, a work which, with all its incontestable beauty, is as sensuous as the other is pure; Misses Blanche Cole and Enriquez, Messrs. E. Lloyd and Maybrick were agreeably employed upon Mr. Arthur S. Sullivan's impressive quartet, "The Lord is nigh" (*Prodigal Son*); and Madame Lemmens Sherrington gave "Let the bright Seraphim," from Handel's *Samson*, with Mr. Thomas Harper in the *obligato* trumpet part. This last universally admired piece was received with the usual favour, and unanimously encored. Mozart's beautiful chorus, "Ave verum," for the choir, made an agreeable break in the hitherto uninterrupted course of solo singing, which was resumed all the more effectively on account of the brief interval of repose, the succeeding solos being M. Gounod's sacred ballad, "There is a green hill," "O that thou hadst hearkened," from Sullivan's *Prodigal Son*, and "Thou shalt break them," from the *Messiah*—the first allotted to Mdlle. Patey, the second to Miss Edith Wynne, and the last to Mr. Vernon Rigby. Mdlle. Patey was encored in M. Gounod's song. Mr. Henry Leslie's part-song, "The Pilgrim," which came next, obtained a similar honour; and was followed by the always welcome duet, "Quis est homo," from Rossini's *Stabat*—assigned to Messdames Lemmens Sherrington and Patey, and greatly applauded. Part I. ended with Mr. Elliott's patriotic effusion, "Long live the Prince of Wales," for tenor solo and chorus, the leading part in which was taken by Mr. Vernon Rigby.

The second part commenced with Mendelssohn's superb setting, for eight-part choir, of the 43rd Psalm ("Judge me, O God"), composed more than a quarter of a century since, among other pieces, for the *Dom-Choir* of Berlin, sung by the members of Mr. Henry Leslie's choir as only the members of that choir, under Mr. Leslie's own direction, have ever in this country been known to sing it. "Love not the world," the contralto air from Mr. Sullivan's *Prodigal Son*, sung by Madame Patey; "Cast thy burden before the Lord," quartet from *Elijah* (Misses E. Wynne and Enriquez, Messrs. E. Lloyd and L. Thomas); "Cujus animam," the great tenor air from Rossini's *Stabat* (Mr. Vernon Rigby); the "Morning prayer," one of the most charming and original pieces in Sir Michael Costa's first oratorio, *Eli* (Miss Enriquez); and M. Gounod's popular *cantique*, for bass solo, with chorus—"Nazareth" (solo Mr. Maybrick), followed in quick succession. Miss Edith Wynne then gave

J. S. Bach's expressive air, "My heart ever faithful" (without the violoncello *obligato*) which found a congenial companion in "O rest in the Lord," from *Elijah* (Madame Patey). The last pieces in the programme were a new sacred part-song, for chorus, without accompaniment ("Watchman, what of the night?") by Mr. Arthur Sullivan, who ought to produce many more such things; "In native worth," the tenor air from Haydn's *Creation* (Mr. E. Lloyd); and, as *finale*, the well-worn "preghiera" from Rossini's *Mosè in Egitto*.

The entertainment appeared to give general satisfaction, and no wonder, for of its kind a better could scarcely have been provided. There was a fair, though by no means a crowded, attendance.

THE PAREPA-ROSA ENGLISH OPERA SEASON.

(From the "New York Herald," Feb. 2.)

The magnificent body of artists, of which Mdlle. Parepa-Rosa is the reigning attraction, and which comprises such operatic favourites as Mrs. Jenny Van Zandt, Miss Clara Doria, Mrs. Zelda Seguin, Messrs. Santley, Castle, Karl, Whiffen, Campbell, Aynsley Cook, Hall, Seguin, and Ryse, returns to New York next week, after a most successful season in the provinces. It would be impossible to point out a company equal to this in the entire history of English opera. The success of these well-known musical artists in the West and New England has been of the most unequivocal character, artistically and financially. In Boston where they sang last week, the season was a series of thronged houses. The cause of the unvarying success of this company everywhere, may be found in the fact that the director, Mr. Carl Rosa, instead of adopting the pernicious star system, like some of his contemporaries, has laboured faithfully to present a thoroughly efficient *ensemble*. Instead of one star alone he has a constellation of them.

The programme for the coming week is exceedingly rich and varied. The season opens on Monday with Verdi's *Un Ballo in Maschera*, with a very complete cast. On Tuesday we are promised the delightful *Gazza Ladra* of Rossini, an entire novelty for the metropolitan public, and on Wednesday *Don Giovanni* will be produced. On Thursday the company appear at the Brooklyn Academy of Music, in *The Marriage of Figaro*, and on Friday at New York, in *Mariana*. At the Saturday Matinée, *The Bohemian Girl*, will be given, with Mdlle. Parepa-Rosa as Arline, and Mrs. Seguin as the Gipsy Queen; and, on Saturday evening, Cherubini's great work, *Les Deux Journées* (*The Water Carrier*) will be brought out for the first time in New York. Thus it will be seen that *impresario* Rosa undertakes the daring project of presenting seven grand operas during the first week of his season. On the Monday following, Mr. Charles Santley makes his operatic *début* in *Zampa*, which will be followed by *Fra Diavolo*, *Luceria Borgia*, *Oberon*, &c. The *répertoire* of the troupe is so large that the bill can and will be changed every night, and hackneyed works will be kept in the background. The subscription so far has been larger than ever known at the Academy before a season of English opera, the engagement of Santley having created an excitement not inferior to the Nilsson furor. The musical public are on the tiptoe of expectation to hear this renowned baritone in opera.

MR. RALPH PERCY'S CONCERT.

The thirteenth ballad concert given by Mr. Ralph Percy took place last Saturday week, in St. George's Hall, and attracted a numerous and appreciative audience. The chief feature of interest was the singing of the *beneficiaire*, who was very successful in his three songs, and produced so much effect that two of them were re-demanded. For his first appeal Mr. Ralph Percy selected Allen's attractive ballad, "Maid of Athens, ere we part," which showed off to advantage the agreeable quality of his voice, as also his pleasing style of vocalization. His second song was the national melody, "The Last Rose of Summer," which was sung with all the expression and charm which it provokes from a sympathetic artist, and found a ready response amongst the audience. The third song was one composed, we presume, expressly for Mr. Ralph Percy; it is entitled "The Sun is sinking in the west." The composer's name was withheld, for "Regina we take to be a *nom de plume*, and, concluding it to be the effusion of a lady, we will not venture to discuss its merits. Mr. Percy did his best for the authors, and succeeded in this, as well as in his other songs, in eliciting very great applause from the assembled audience. The singing of Mr. Chaplin Henry was also much admired. Miss Blanche Reives sang a pretty song of her own composition, entitled "Twas in the golden sunset. Miss Beryl gave Hullah's "Storm" with much effect, Madame Harriette Lee was equally successful in her two songs. Mr. Cantle contributed two songs, the other singers were Miss A. Percival, Miss E. Spiller, and Miss Tennyson Hargrave.

AIDA AT MILAN.

(From a Stray Correspondent.)

In Milan, Signor Verdi's latest opera, *Aida*, has achieved an unmistakable triumph. The scene on the night of its first production at the Scala was marked by an amount of frantic enthusiasm that fairly beat any exhibition of the same kind I have ever seen even in Italy. The people really appeared to have gone raving mad.

The pieces which most took the taste of the public were the war-chorus, "Aida's air," the invocation, and the sacred dances, in the first act; the Moorish dances, the duet between Amneris and Aida, the march, the concerted piece, and the chorus of victory, in the second act; Aida's air: "O Patria mia, mai più ti rivedrò," the duet between Amonasro and Aida, the duet between Radamès and Aida, in the third act; the song of the Priests, the judgment scene, and the duet between Aida and Radamès in the vaults, in the fourth act.

The artists gave general satisfaction. Signora Waldmann made an admirable Amneris, full of passion and energy; Signora Stolz was grand as the representative of Aida. Signor Pandolfini was excellent as Amonasro. The same may be said of Signor Maini as Ramfis. Signor Fancelli as Radamès was—Signor Fancelli. His voice was very beautiful, and he was invariably correct; but he exhibited a want of dramatic power which somewhat detracted from the favourable impression produced by his impersonation. Signor Povolieri was a satisfactory king. The choruses went splendidly, and the band greatly distinguished themselves, thanks to the manner in which Signor Faccio discharged the difficult duties of conductor.

The scenery by Signor Magnani was deservedly applauded, especially the last scene. This is divided horizontally into two sections. The upper section represents the temple of Osiris, all light and brilliancy, while the one beneath shows the subterranean vaults in which Radamès is buried alive, and in which he meets Aida.

Signor Verdi was called on thirty-two times in all. When he appeared after the second act, Signori Cantoni and A. Poss presented him with a magnificent red velvet case, bearing on the outside the arms of the city of Milan, and the name of "Aida" in gold, stamped on it. Inside was a splendid ivory sceptre, surmounted by a star in brilliants. The base of the star is formed of a Roman capital of the time of the emperors. Round the ivory stem runs a blue enamel band, with the name of "Verdi" on it. Intertwined with the band is an enamel laurel branch ornamented with emeralds and rubies. At the bottom, are the arms of Milan and Busseto, (the latter being, as most persons know, Verdi's native town), and the name of "Aida," in precious stones. The sceptre was designed by Signor Speluzzi, and paid for by a subscription among Signor Verdi's admirers at Milan and elsewhere. Accompanying it was the following address, magnificently engrossed upon vellum:—

"TO GIUSEPPE VERDI.

"Illustrious Maestro—Some few of those who admire your genius are desirous that you should accept the affectionate memento offered by them as a mark of their homage.

"The people of Milan are exultant, and proud of, the splendid triumph of *Aida*, a triumph which our imperishable reminiscences rank with the triumphs of your first efforts, consecrated by this same public, which then foresaw in you the great composer, and the vigilant guardian of the glorious traditions of Italy. The symbol we offer in the form of a sceptre belongs to you by right; accept it, not as a demonstration of common adulation, but as an expression of the heartfelt sentiments of us all, moved as we are by the spell of your inspired creations.

"For the Subscribers—the Committee: "E. Cantoni, Pompeo Belgiojoso, A. Poss.

"Milan, 8th February, 1872."

The well-known jocular musical periodical, *Il Trovatore*, is so excited by *Aida*, that, discarding its usual vein of satirical banter, it proposes that the Scala shall henceforth be called the Teatro Verdi. I do not think there is much chance of the suggestion being carried out. Italian enthusiasm soon boils up, but then it also soon boils—over.

J. M. E.

BRUSSELS. At the Théâtre de la Monnaie, *L'Ambasadrice* has been revived with M^{me}. Cabel as the heroine.

ROYAL ACADEMY OF MUSIC.

A Students' Concert was given at the house of this institution, in Tenderden Street, last Thursday week, and admirably showed what sort of work is being done under the direction of Sir W. Sterndale Bennett. The Academy is now attended by a considerable number of pupils, and a single programme can, therefore, only represent a small part of the success achieved. But if *ex uno disce omnes* applies in this particular case, there is reason to infer a generally healthful and promising state of things. About sixteen students took a conspicuous part, of whom nine were instrumentalists, including seven lady pianists. The pianoforte solos comprised Bach's Prelude and Fugue in G sharp minor, played with rare skill by Miss Chapman; Handel's Prelude Arpeggio and air with variations, in which Miss Baglehole added another to the many promises of future success given by her academical career; and Studies by Schulhoff and Thalberg, somewhat loosely, though dashing, executed by Mr. L. Parker. Misses Conolly and Troup well deserved the applause which followed their very spirited performance of the Fantasia for two pianofortes, by Mendelssohn and Moscheles, on themes from *Preciosa*; while the rendering, by Miss Waite and Mr. Parker, of Mozart's pianoforte and violin Sonata (E flat) showed that, in the case of each executant, uncommon natural gifts had been developed by careful training. Mr. Parker is a very youthful student of his difficult instrument, and the progress he has so soon made does credit both to himself and the excellent professor—M. Sainton—under whom he works. Among those who distinguished themselves as vocalists must be mentioned, with special approval, Miss Goode, Mr. Guy, and Mr. Wadmore. Randegger's graceful trio, *I Naviganti*, was sung by these pupils in very effective style. Only one work from the pen of a student had a place; but Mr. E. Fanning's part-song, "Autumn," represented a fair degree of ability. It is written with ingenuity and skill, as well as with a distinctiveness of style such as young composers seldom show. The concert must have encouraged the friends of the Academy to persevere in claiming for it a higher position than has yet been held. Evidently the instruction given is sound and good—worthy, that is to say, of public confidence and support.

VIENNA DEMOREST.

(From the "Elmira Gazette," Jan. 23rd.)

The attendance at the concert in the opera-house last evening was very large; one of Elmira's brightest and best audiences was present, filling all the seats in the spacious auditorium. It was the finest audience of the winter, attracted to hear Miss Vienna Demorest, of New York, assisted by well-known and popular artists.

The singing of Miss Demorest produced a very favourable impression as was evinced by the genuine and hearty encores which followed her several songs. After the first piece she succeeded fairly in arousing the sympathy of her audience, which grew enthusiastic and unstinted in its applause as she sang on. Miss Demorest came among us with high indorsements from leading musical critics, as to sweetness and purity of voice, which encomiums were fairly sustained last evening. Possessing a voice of remarkable truthness, of excellent compass, in quality sweet and melodious, Miss Demorest sings with unusual ease and expression, so much so, as to make her *début* in this city a brilliant success. The opening piece, "Regnava nel silenzio," a difficult operatic selection, was admirably rendered, and evinced a high state of cultivation. One of the most delicious musical treats of the evening was her "Goat Bells"—echo song—in which the sweetness of her voice was well evinced. In response to an encore, Miss Demorest charmingly sang a dainty ballad, which was heartily applauded. The ballad, "There's a path by the river," gave so much pleasure to the audience that another encore was insisted upon, and the beautiful singer gracefully responded with "Coming thro' the Rye." In the duet with Mr. Churchill, Miss Demorest achieved a signal triumph. The enthusiasm of the audience culminated in rounds of applause. Some of our best musical people, those competent to judge, speak unreservedly and warmly of the high qualifications and powers of the young lady, who they say is gifted with a voice of great sweetness, flexibility, and compass, with a wonderful artistic execution.

PESTH.—The Brothers W. and L. Thern lately gave a concert with the following programme: Sonata in D major, for two Pianos, Mozart; Transcription of Auber's "Slumber Song" for two Pianos, Thern; Tarantelle for two Pianos, Raff; Nocturne and Etude de Concert, Liszt; Improvviso, in A flat major, for two Pianos *ad unisono*, Chopin; Hexameron, for two Pianos, Liszt, etc.

COLOGNE.—Seventh Gürzenich Concert.—Symphony in C minor, Haydn; Pianoforte Concerto, No. 1, C major, Beethoven (Herr Isidor Seiss); "Schön Ellen," Bruch; Pastoral Symphony, Beethoven.

EDINBURGH MUSICAL FESTIVAL.

The thirty-second Reid Commemoration Concert was held on Tuesday night, in the music hall, which, as is invariably the case at these annual celebrations, was filled from floor to ceiling, the back seats of the orchestra being filled with eager and attentive listeners; the front of the orchestra was decked with plants, and busts of eminent composers were ranged along the front of the platform. Since the appointment of Professor Oakley to the Chair of Music he has striven hard to rescue these concerts from the miserable state to which they had dwindled, and to render them worthy of the event they were designed to celebrate. For these exertions, which have resulted in such complete success, he deserves the thanks of every well-wisher to the cause of musical progress in Edinburgh. In arranging the programmes of the two preceding festival concerts, most notably that of Monday evening, Professor Oakley included compositions which were entirely new to our concert rooms, and these were not less thoroughly enjoyed than those with which all amateurs are acquainted. The selection of last night, although not marked by any special novelties, contains many masterpieces that can never grow old, but in which each successive hearing enables us to discover fresh beauty. Following the practice of former years, Professor Oakley furnished in the libretto an account of the more prominent numbers of the programme. The artists engaged for the Reid Concert were:—Mme. Louise Kapp, Mdle. Sophie Loewe, and Herr Stockhausen, as vocalists; Mme. Norman-Neruda, as solo violinist; Mr. Hallé officiating in the double capacity of solo pianist and conductor. On his entrance he was received with a round of applause, which from its cordiality, showed how highly his exertions had been appreciated. After the introduction pastorale, minuet, and march composed by the munificent founder of the Music Chair, the overture to *Der Freischütz* was given, and a more finished and in every respect satisfactory performance of this most romantic prelude it would be impossible to imagine. The passage for the four horns, which is so seldom played perfectly in tune, went admirably; the tone was excellent and the intonation irreplicable. In the notice of this overture in the libretto, Mr. Oakley says that it was selected "to enable the audience to appreciate the remarkable efficiency of the horn players," and there can be no question that by their playing on this occasion they fully justified this eulogium. In the *tempo di minuetto* in Beethoven's symphony they also appeared to great advantage. Mme. Louise Kapp in the beautiful scena from *Freischütz* was successful. Of the manner in which Beethoven's symphony was played it is only necessary to say that it was in every way worthy of the composition, which is the highest praise that can be awarded to it. Similar commendation will apply to the other performances of the band—more especially in the sparkling "scherzo," by Glinka, and the overture to *Tannhäuser*, both of which were evidently played *con amore*. Mdle. Loewe sang the air from *Roberto* very tastefully, and was honoured with a recall. The chief honours of the evening were, however, heaped on Mme. Norman-Neruda, who has become a special favourite here. Her appearance was greeted with the most enthusiastic applause; and on the conclusion of her performance of Spohr's *Adagio* she was overwhelmed with an avalanche of "Bravas." Another Reid Commemoration has thus come and gone, leaving pleasing memories behind it, and Professor Oakley may justly be congratulated on the complete success which has attended his labours.—*Edinburgh Daily Review*.

GALLERY OF ILLUSTRATION.

A new "Proverb" entitled *Charity begins at Home*, has been added to the attractions of Mrs. German Reed's programme, and bids fair to have a long run of success. The libretto, by Mr. B. Rowe, a gentleman unknown to fame, embodies a very fresh and pleasant story which is capitally told. It turns upon the necessity of providing scholars for a village school, drinkers at a village pump, and occupants for the village stocks; failing which a certain eccentric endowment becomes forfeit. How the beadle (Mr. Corney Grain), who lives upon the endowment, conspires to have the two last conditions filled by a peripatetic photographer (Mr. Arthur Cecil); how the photographer revenges himself upon the beadle, in the disguise of a school inspector come to spy out the neglect of the first condition; and how the beadle makes his wife and two children personate the requisite three scholars—all these things, with many others, are very humorously set forth, and capably acted by the gentlemen already named, with Mrs. German Reed, Miss Fanny Holland, and Mr. Alfred Reed. The incidental music by Mr. Alfred Cellier is throughout pretty, sometimes charming; and Mr. J. O'Connor's scene could not easily be improved. On the whole, we must commend the new piece as one of the very best ever produced, at the Gallery of Illustration, where good things are the rule.

MR. SIMS REEVES IN MANCHESTER.

The Manchester press unanimously and heartily bear witness to the superb singing of Mr. Sims Reeves at a recent performance of *Jephthah*, under Mr. Charles Hallé's direction. The *Examiner* and *Times* says:—

"The pre-eminent interest, as well as the chief attraction, of last night's concert was the singing of Mr. Sims Reeves. We can well understand the intense desire he is said to have had to revive this oratorio in England. As a display of vocal skill and an illustration of what a great artist can do with an exceptionally splendid voice, his singing of the tenor music in *Jephthah* is incomparably fine; but the effect produced last night in the rapt audience could not have been secured by mere singing, however perfect. The poetry and pathos of the thrilling subject were realized with vivid and transcendent power; every phase of the varied sentiments of triumphant joy, horror, and despair were portrayed with rare dramatic skill; and while the musical portion of the audience would say, 'This is singing the like of which we cannot hope often to hear,' the non-musical would be not less moved by the passion of the tragedy. When we hear such declamation as that of the vow, and such recitative as 'If, Lord, sustained by Thy almighty power,' we are apt to forget that the effect, apparently simple in effort, is the result of consummate art, but there can be no doubt that every phrase has been carefully and laboriously studied. It is faint praise to say that no singer now before the public could give so powerful a version of 'Open thy marble jaws, O tomb,' so thrilling a picture of tenderness and heart-broken sorrow as 'Deeper and deeper still,' or so plaintive and devotional a rendering of 'Waft her, angels,' as Mr. Sims Reeves; but it would be unjust not to add that his superb voice has mellowed with years, and that he never proved himself so great a vocal artist as at the present time."

The *Courier* observes:—

"The production of Handel's last oratorio, with Mr. Sims Reeves in the title rôle, and which had been anticipated with so much interest, took place last evening. The audience was one of the largest that we have ever known collected within the walls of the Free Trade Hall, and (so anxious were people to hear Mr. Sims Reeves in what we have no hesitation in saying is his best part) we are informed on good authority that a sufficient number were refused tickets since Tuesday to have filled the hall over again. The performance was a most excellent one, though all the interest centred itself on the great tenor's singing of the two airs 'Open thy marble jaws, O tomb,' and 'Waft her, angels,' with the intermediate recitative 'Deeper and deeper still.' The intense, almost painful, silence in the vast hall while Mr. Sims Reeves was singing was a greater tribute to his great vocal talent than the noisiest demonstrations of applause. It is not the first time by two or three times that Mr. Reeves has sung the *Jephthah* music here, but he certainly exceeded all his previous efforts. Indeed, in speaking of his singing last evening, one hesitates to say much for fear of being accused of fulsome eulogy, but really such would be almost impossible."

BAYREUTH.—The 22nd of May, Wednesday in Whitsun week, is definitely fixed on for laying the foundation stone of the Wagner-Festival-Stage-Play-Theatre, and Wagnerites from all parts are expected to be present at the ceremony. According to the plan at present adopted for the proceedings, it is the intention of Herr Richard Wagner to gather round him, on the occasion, all the musical celebrities of Germany, and, profiting by their attendance, to make the great feature of the day a magnificent concert in the Operahouse here. If report may be credited, the Munich Academic Vocal Union, also, is to be invited. Herr Wagner himself will conduct the concert, or at least certain pieces. Of course the inhabitants of Bayreuth will do all in their power to entertain their guests, who are expected to be very numerous. Herr Wagner has purchased a plot of ground immediately adjoining the Hofgarten, and on it he means to have a private house for himself erected. This house is to resemble exactly his villa in Switzerland. It will be only one storey high. There will be a colonnade in front, and a verandah running round the sides and back.

LEIPZIG.—At the Sixteenth Gewandhaus Concert, Herr Hegar played Lindner's Violoncello Concerto in E minor. Herr Jäger, from the Royal Operahouse, Dresden, sang an air from *Euryanthe*, and "Die Allmacht," by Schubert. Signor Alphonso Rendano played Bach's Prelude and Fugue in E minor, and pieces by Chopin and Mendelssohn. Signor Rendano is a pupil of Thalberg's, but received the finishing touches of his musical education at the Conservatory here. The purely orchestral pieces were Cherubini's overture to *Les Abencerrages*, and Mendelssohn's Symphony in A minor.

MUNICH.—A new operetta, *Der Dorfadvokat*, by Herr Robert von Hornstein, is being rehearsed at the Theatre Royal. The libretto is founded, by Herr Emil Bank, upon an old French story.

PALERMO.—A new opera, entitled *Fatima*, has been successfully produced at the Teatro Garibaldi. It is from the pen of Signor Impallomeni.

SATURDAY POPULAR CONCERTS

SATURDAY AFTERNOON, FEBRUARY 24, 1872.

QUINTET, in B flat, Op. 87, for two violins, two violas, and violoncello (by desire).—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI ... *Mendelssohn.*
 SONG, "O ma maitresse."—Mr. CUMMINGS ... *F. David.*
 NACHTSTÜCK, INTERMEZZO and SCHERZINO, for pianoforte alone.—Madame SCHUMANN ... *Schumann.*
 SONATA, in A major, for violin, with pianoforte accompaniment.—Her JOACHIM ... *Handel.*
 SONG, "I dream of thee."—Mr. CUMMINGS ... *Smart.*
 TRIO, in E flat, Op. 70, for pianoforte, violin, and violoncello.—Madame SCHUMANN, MM. JOACHIM, and PIATTI ... *Beethoven.*
 Conductor ... Sir JULIUS BENEDICT.

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

MONDAY EVENING, FEBRUARY 26th, 1872.

Programme.

PART I.
 QUINTET, in C major, Op. 29, for two violins, two violas, and violoncello.—MM. JOACHIM, L. RIES, STRAUS, ZERBINI, and PIATTI ... *Beethoven.*
 SONG, "Estelle."—Miss FENNEL ... *H. Smart.*
 ANDANTE and VARIATIONS, in E flat major, Op. 82, for pianoforte alone.—Madame SCHUMANN ... *Mendelssohn.*
 PART II.
 QUARTET, in A major, Op. 26, for pianoforte, violin, viola, and violoncello (first performance at the Monday Popular Concerts).—Madame SCHUMANN, MM. JOACHIM, STRAUS, and PIATTI ... *Brahms.*
 SONG, "The Violet."—Miss FENNEL ... *Mozart.*
 QUARTET, in B flat, Op. 76, No. 4, for two violins, viola, and violoncello.—MM. JOACHIM, L. RIES, STRAUS, and PIATTI ... *Haydn.*
 Conductor ... Mr. ZERBINI.

CRYSTAL PALACE CONCERTS.

EIGHTEENTH SATURDAY CONCERT, FEBRUARY 24th.
PROGRAMME.

OVERTURE, "Coriolan" ... *Beethoven.*
 AIR, "There is a green hill"—Madame PATEY ... *Gounod.*
 AIR, "Tune thy soft melodious lute" (*Jephtha*)—Madame LEMMENS ... *Handel.*
 SYMPHONY, No. 1, in A (Op. 1) MS. (First time of performance) ... *H. Holm.*
 ARIA, "Della rosa" (*Bianca e Faliero*)—Madame LEMMENS ... *Rossini.*
 SONG, "Golden days"—Madame PATEY ... *Sullivan.*
 INVITATION A LA VALSE—For orchestra, by H. BERLIOZ ... *Weber.*
 DUET, "Giorno d'arrote" (*Semiramide*)—Madame LEMMENS and Madame PATEY ... *Rossini.*
 OVERTURE, "Tannhäuser" ... *Wagner.*
 CONDUCTOR ... Mr. MANN'S.

DEATHS.

On the 5th Feb., Mr. WILLIAM GRICE, late Librarian to the Royal Academy of Music, and the Society of British Musicians, and for more than thirty years a member of the Sacred Harmonic Society—aged 62.

On the 24th Dec., 1871, at Agra, E.I., of dysentery, A. KOENIG, Bandmaster of H.M.'s 65th Regiment.

On February the 19th, at her residence, Bridge Street, Canterbury, in her 83rd year, FRANCES, relict of the late THOMAS GOODMAN, Esq.

TO CORRESPONDENTS.

DR. SHIPPING.—The letter of our correspondent contains much that is true; but truth and libel are too often legally synonymous. Dr. Shipping is wrong about Woelfl. The "Storm" concerto was by Steibelt.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 24, 1872.

GIACOMO CARISSIMI.

SO little are the early Italian masters known, that Mr. Henry Leslie's promise to bring forward Carissimi's *Jonah* has probably led to many inquiries about its composer. Some of those inquiries may be answered by the subjoined particulars.

Giacomo Carissimi, chapel-master of the church in the German College at Rome, in the first half of the seventeenth century, is celebrated by all the Italian writers as the best musician of his time. He was alike successful in his compositions for the church, the oratorio and the chamber; and is considered to have been the father of that somewhat effeminate beauty which now characterises Italian vocal music. Alberto delle Valle, speaking of the music which he had heard at Rome, says, that he had been present at the Vespers on Easter Monday, at the church Delle Spirito Santo, where the music was performed by nuns only, with astonishing perfection. He was particularly enchanted with the *Venite exultemus*, which, to use his own expression, "was more exquisite than words can describe. I know not," he goes on, "who was the author of it, but I suppose him to have been the *maestro di capella* of that church." According to Dr. Burney, there was no Italian composer at that time (1640), whose works Valle's description would suit so well as those of Carissimi. It was, in fact, as a church writer that he acquired the great reputation which he enjoyed during a long life—a reputation his productions still enjoy among those who know them.

Among other innovations, Carissimi introduced for Church use a kind of dramatic dialogue, entitled *Jephtha*, consisting of recitatives, airs and chorus. This, for sweetness of melody and skilful musical treatment, is looked upon as one of the greatest efforts made by contemporary genius. Another work of the same kind, besides that announced by Mr. Leslie, is his *Judicium Solomonis*. In the secular style, he also set to music a dialogue between Heraclitus and Democritus, wherein tears and laughter are most happily contrasted. Carissimi had great power in imitating the inflexions of the human voice, and in uniting the charms of music with the powers of oratory. He brought recitative, moreover, to high perfection, and made some innovations in the matter of counterpoint. Yet another step due to him is the use of stringed and wood instruments in the accompaniment of Church music. Kircher, among others, highly eulogises Carissimi's compositions, and asserts that he had the power of exciting in his hearers whatever emotion he pleased. Respecting *Jephtha*, we are told that it contains "many new and admirable effects produced by his scientific knowledge and happy expressions." As to the reputation of his works in England, we may mention that Dr. Aldrich set English words to many of his motets, one of which, "I am well pleased," is sometimes used in our cathedral churches. Beyond this, and a few detached pieces, Carissimi's music is known only to antiquarians. Handel, by the way, who stole from everybody, stole the music of the chorus, "Hear Jacob's God" (*Jephtha*) from this master, and paid him the compliment of making in it very slight alterations.

Such a man as Carissimi deserves the attention which Mr. Leslie now invites; and should the result of the performance of *Jonah* lead to better knowledge of his quality, undoubted good will have been effected.

A HOME QUERY.

(To the Editor of the "Musical World.")

SIR,—Is every public performer—Madame Schumann, Herr Joachim (Mr. Sims Reeves), and one or two others excepted—necessarily a machine or an idiot? It would seem to be so, taking the sense of certain recent articles in the *Daily News*. But I wish to be instructed, having myself some aspirations.—Yours, with timidity,
SIMCOCK HOUSE.

[Mr House should apply, without delay, to Elpinor and Grillus.—A.S.S.]

OCCASIONAL NOTES.

GLORIOUS accounts reach us from Milan of the triumphant success which Verdi's *Aida* has attained—success shared by all concerned in its production. Signor Verdi received such an ovation as is seldom witnessed even at *La Scala*. He was summoned before the curtain no less than thirty-seven times. The scenic arrangements were admirable, and the execution left nothing to be desired. A graceful testimonial was presented to Signor Verdi, by a number of his admirers, at the end of the already celebrated second act. It consisted of a handsome gold *bâton*, which reposed on a rich white satin cushion fringed with bullion. *La Perseveranza* records, as an extraordinary event, that the crowd pressed round the doors for two hours before they were opened. An assemblage of Parisian or London amateurs would have been content to stand patiently for double that time on such an occasion. Signor Verdi has consented, at the urgent entreaty of his admirers, to prolong his sojourn at Milan for a limited period.

W. L. B.

Our Low Dutch contemporary, *La Plume*, says:—"Les Anglais comprennent les nécessités sociales de l'époque." One of those necessities, by the way, is to retail anecdotes "plus ou moins piquantes" wherewith to counteract the depression caused by a dull climate and a "melancholy ocean." *La Plume* sneers at our efforts, and declares, sarcastically, that "there is no limit to English wit." Well, possibly we are a dunderheaded race; but, at all events, we have never been so hard up as to be obliged to seek humour in Flanders. Thence we get rabbits and butter—not jokes. Oh! no.

ALBERT HALL CHORAL SOCIETY.

(To the Editor of the "Musical World.")

SIR,—Your correspondent, who signs himself "Exeter Hall," is as unintelligible to myself as he is to you, and must be to every one reading his communication. I have before this in your columns condescended to correct the English of such gentlemen. I must decline. I also stated that a primal element in the character of a gentleman, was "to put the best possible construction on the words and actions of our fellow mortals." Such a stand-point, from which to descend were to court destruction, needs no poor words of mine in its defence. So, if your correspondent, signing himself "One of the N. C. Society," will read the lines again (for which I am alone responsible), he will perceive that nothing is said or implied adverse to his views. This is presuming that he wants the truth. Even upon any other assumption, my words he will find are absolutely irrefragable. Does he reflect how many people the hall will contain? How many will fill the orchestra? Whether or not four or five hundred more than can be accommodated on the orchestra were not present? Whether sixteen hundred persons have joined the choir? Whether it was possible for the arrangements to be completed to bring them all together at the first meeting? How many were expected to be present?—By whom expected? What was the number I expected?—or the secretary expected? Sir, upon each and all of these counts I turn round upon my assailant and say, he is ignorant. I do not say how many I expected, but that there were more than I expected. To imply that I did would be a deliberate and wilful offence against probity and honour. I never said how many were present. Let him read my lines again and again until he does see their meaning. Now for my very words; they are these:—"The number present exceeded slightly the expectations of many." The number present exceeded the expectations of my assailant. He would evidently have been glad to have seen them nearer the aggregate he names. Therefore, I was true as true could be. The public who read this correspondence shall judge whether such a mode of attack is justifiable. It matters not to me whether or not such Billingsgate as some revel in is at a premium or at a discount; I shall refrain from using it.—Yours very truly,

G. T. (An Occasional Correspondent).

NICE.—M. Seligmann has given a concert in aid of the Patriotic Fund, which realised 4000 francs (£160), placed to the credit of the fund without any deduction—the proprietor of the concert room and the artists combining their gratuitous aid. Mmes. Cinti-Damoreau and Caillot, M. M. Frimont, Diaz de Soria, Jules Daniel, Henri Logé et Malezieux, were the artists who assisted M. Seligmann in his patriotic undertaking.

COBURG.—*Don Juan* is about to be performed at the Ducal Theatre with Herr Theodore Epstein's new German libretto. Should the latter prove successful, and be generally adopted throughout Germany, Herr Epstein proposes producing *Die Zauberflöte* also, with a new German text.

CONCERTS VARIOUS.

Mrs. JOHN MACFARREN gave the third of her series of five concerts in connection with the Islington Literary Society, with remarkable success, on Thursday, February 8th. The accomplished pianist played Beethoven's Sonate Pathétique, Mendelssohn's Prelude in E minor, Weber's Capriccio in A flat, one of Thalberg's fantasias, and, associated with Mr. Walter Macfarren, his valse, for two performers, "La Bouquetière," and a brilliant duet by Hummel. The vocalists were Miss Jessie Boyd, Miss Harman, Miss Alice Barnett, and Mr. Joseph Langman. Mr. Walter Macfarren officiated as conductor.

THE fifth of Mr. Ridley Prentice's "Monthly Popular Concerts" took place last week at the Angell Town Institution, Brixton, in presence of a numerous gathering of the subscribers. The menu of the evening consisted of Hummel's pianoforte sonata in A flat, Op. 92, for two performers; the Adagio and Rondo of Mozart's celebrated clarinet concerto; Beethoven's sonata in D major for pianoforte (Op. 10, No. 3); and Sonata in E flat (Op. 48), for piano and clarinet (Weber). The clarinet parts were played by Mr. Lazarus, whose masterly execution was greatly admired. His rendering of the tender Adagio of Mozart's work was absolute perfection. Mr. Prentice was as usual the pianist, and delighted the audience by his artistic interpretation of Beethoven's sonata. In the pianoforte duo he was joined by Mr. Fox, who proved himself no unworthy coadjutor. The vocal music Miss Newton and Mr. Stedman supplied, and Mr. G. S. Minson accompanied the songs; the director the clarinet concerto. At the next concert, in March, the subscribers are promised Mozart's famous G minor quartet.

W. H. P.

THE WEST LONDON AMATEUR AND CHORAL SOCIETY gave a concert on Monday evening last in Seymour Hall, Portman Square, and attracted a large and fashionable audience. The programme comprised selections from Meyerbeer's *Les Huguenots*. The vocal solos were remarkably well given by Miss Matilda Scott, Miss Muir and Mr. H. Phillips; Gounod's "Jewel Song," sung with great taste by Miss Matilda Scott; and Herold's overture to *Zampa*, capably played by the band, which brought the first part to a close. The second part was devoted to selections from Mendelssohn's *St. Paul*, which was so well executed as to give entire satisfaction. The solos were entrusted to Miss G. Maudsley, Miss Muir, and Mr. Wake. Miss Maudsley's voice and style, in the numbers entrusted to her, were heard to advantage. Miss Muir sang the contralto music as well as could be desired, and the choir evinced careful training and was well supported by the band. Mr. John Beavan was at the pianoforte, and Mr. Ogbourne at the organ. Mr. W. Beavan conducted with his usual ability. Handel's *Sampson* is in rehearsal for the next concert.

MR. J. HOLMAN ANDREWS' *Soirée Musicale d'Invitation* took place at the Beethoven Rooms, on Tuesday, the 12th instant. The rooms were filled to overflowing by an aristocratic audience. The principal features of the first part of the programme were a *cantata* by Van Bree, the Dutch composer, entitled, "St. Cecilia's Day," preceded by Sir Julius Benedict's charming composition, "The Lord be a lamp" (*St. Peter*). This, and the choral parts in the *cantata*, were admirably given by Mrs. Andrews' choir. The recitatives and the two florid airs were entrusted to Miss Edith and Miss Gertrude Andrews, who sang them with an ease and fluency rarely met with in such young artists, especially "Thence will we live" (Miss Gertrude), and "Come forward with pleasure" (Miss Edith). There was some excellent part singing in the second part of the programme, a violin solo by Mr. Cobbett, a guitar solo, capably played by Madame Sidney Pratten, and a pianoforte solo ("Chan-on d'amour"), by Mr. John Francis Barnett. Mrs. Andrews' popular song, "Waiting and watching," was encored. It was nicely sung by Mrs. Neville Lubbock, and a duet by Mercadante, sung by the Misses Andrews, received the same compliment. Mrs. Andrews' arrangement of "The Legend of the Avon," for solo and chorus (from Chappell's "Old English Ditties"), obtained deserved applause, and she may fairly be congratulated on the success of the soirée, as well as the favourable debut of her daughters. We must not omit a word of praise to Miss Webb, the leader of the *altos* of Mrs. Andrews' choir, and to the conductor, the Rev. W. G. Martin, as well as to Mr. H. Lonsdale, who assisted Mrs. Holman Andrews as accompanist at the pianoforte.

FRANKFORT-ON-THE MAINE.—The programme of the eighth Museums-Concert, included, among other compositions, the overture to *Der Beherrscher der Geister*, Weber; and Eighth Symphony, in F major, Beethoven. The vocalist was a young lady of the name of Wilhelmine Gips, from Dortrecht. She sang the air "Die stille Nacht entweicht," from Spohr's *Faust*; Ecker's "Schweizerlied;" Schubert's "Frühlingsglaube," and Schumann's "Lotosblume." Professor F. Gernsheim, of the Cologne Conservatory, played a Concerto, in G minor of his own composition.

PROVINCIAL.

SLOUGH.—A correspondent writes us word that—

"Mr. Orlando Christian gave his annual concert in the Literary Institution, on Monday, Feb. 12th, assisted by Miss Banks, Miss Julia Elton, Miss Lazarus, Mr. F. Graham, Mr. Dyson, Mr. Style (solo clarinet), and Mr. S. Smith. The first part of the programme consisted of selections from *Elijah* and the *Creation*; the second part contained ballads and instrumental solos. Miss Lazarus, R.A.M., was loudly encored in 'A Midsummer Night's Dream' (Mendelssohn), arranged for the pianoforte by Sydney Smith, and a similar compliment was awarded to Miss Banks in 'Sing, sweet bird' (W. Ganz), and to Miss Julia Elton in 'Little fay' (Barnett). Mr. Style was recalled after a fantasia for clarinet, by H. Lazarus—'Ma Normandie.' There was a large and fashionable audience. Mr. Orlando Christian, besides assisting in the concerted pieces, sang Mendelssohn's 'It is enough' (*Elijah*), and 'O spring-time of youth' (Mendelssohn), to the evident satisfaction of his friends. Mr. S. Smith accompanied the vocal music on the pianoforte."

BATH.—In the course of a notice of Mr. Bianchi Taylor's recent concert here the *Journal* says:—

"Mr. Lewis Thomas placed his services at the disposal of Mr. Taylor, and his reception on appearing in his place was enthusiastic. The hearty recognition of the high position he has attained in his profession by his old townsmen must have afforded him a grateful pleasure. His splendid singing of the music assigned to the 'monster Polypheme' is something to remember. The applause awarded to his recitative, 'I rage, I melt, I burn,' and 'O, ruddier than the cherry' was unanimous and long continued. He acceded to the request, and repeated the recitative and the first part of the air. His grand voice was in excellent order, and we do not remember to have heard him sing more finely."

MANCHESTER.—A correspondent writes us word that—

"Mr. Horton C. Allison's Pianoforte Recital took place on Tuesday evening, the 6th inst., and was attended by a fashionable audience, the largest Mr. Allison has yet been honoured with in this city. The programme consisted of Beethoven's Sonata in A flat (No. 12, Op. 26); air from Sir Michael Costa's *Naaman*; Bach's Bourrée in G; Prelude in E minor, by Mendelssohn; Cavatina, 'Ah! quel giorno,' Rossini; Polonaise in E flat, Chopin; new song, 'Lovely Flowers,' Allison; Valse in A, Melody in G, 'The Sea Song,' and Tarantella, Allison; Scherzo and Wedding March (transcribed by Liszt), Mendelssohn; Allegro moderato, Schubert; Romance, Henselt; Scherzo brillante, Wollenhaupt; Selection from 'Melodious Studies,' Allison; and Grand Concert Improvisation on airs from Gounod's *Faust*. The whole of the pianoforte solos were given from memory; and we see no reason to doubt that Mr. Allison will ultimately reach the very highest level in his profession. The vocal music was ably rendered by Miss Jessie Bond, whose singing was duly appreciated."

CHELLENHAM.—A correspondent writes us word that:—

"A new candidate for musical honours, Miss Bertha Griffiths, made her first appearance in public on Monday last, at a concert given by Mr. Rieley (organist of the Colston Hall, Bristol) at which place the concert was held. The young lady has on several occasions delighted the audiences of the Philharmonic Concerts at Cheltenham. Nature has endowed her with a most beautiful voice, rich in quality, and remarkable for its purity of tone. The *Clifton Chronicle* and other papers speak very highly of her rendering of Handel's 'Lascia ch'io pianga,' (in which she was encored), and Gluck's 'Che farò.' With such a rare voice combined with such cultivated taste, we expect to see Miss Bertha Griffiths take a high position in the profession she has adopted. By-the-bye, the young lady did not sing under her own name, but as Miss Hastings."

BIRKENHEAD.—The *Liverpool Mercury* informs that:—

"The Birkenhead Cambrian Choral Society gave *The Creation*, at the Queen's (late Workman's) Hall, Birkenhead. The audience completely filled the hall, and there was no lack of appreciation in connection with any of the numbers. The principal artists were Madame Bellini, Porter, Mr. H. T. Bywater (from Birmingham), and Mr. T. J. Hughes, backed by a band (led by Mr. H. Lawson) and chorus numbering about 90. The soprano girls lost none of their beauty in the hands of Mrs. Porter, who sang 'With verdure clad' and 'On mighty pens,' with a spirit and power that well merited the loud applause which she received. Mr. Bywater rendered very valuable service in the trios. Mr. Hughes interpreted all his music in an efficient manner, and sang with spirit. The choruses were given with precision, although occasionally there was a tendency to hurry the time; and the band, considering their limited number, did their work in an effective manner. Several of the choruses were encored. Mr. W. Parry, as conductor, contributed in a large measure to the success of the performance."

NEWCASTLE.—We read as follows in the *Daily Journal*, of Feb. 6th:—

"A grand evening concert was given last night, in the Town Hall, by Miss Annie Penman, assisted by Miss Jessie Blair, of Glasgow, Mr. Whitehead (Durham Cathedral Choir), Mr. Ferry, of Sunderland, and Mr. W. Rea, as pianist and conductor. The programme was well selected, and contained music of Gounod, Randegger, Haydn, Brahms, Wallace, Smart, and other celebrated composers. The performance was good throughout, and the concert really enjoyable. The solos for Miss Penman were 'Never More' (Tito Mattel), and the 'Sailor's story' (Smart). Both were sung with good taste and excellent voice, and both were encored. Miss Blair sang extremely well; her solos being 'My mother bids me bind my hair,' and 'Parted' (C. Garret). Miss Blair was also recalled, and obligingly substituted other compositions. Messrs. Whitehead and Ferry were equally well received. The concerted music was very abundant, and extremely good; it included the new national air, 'Long live the Prince of Wales' (W. Elliott), which was sung by Mr. Whitehead and the company, the audience standing."

REVIEWS.

The Night Closes o'er her. Ballad. Written by EMILY BOND; music by ELIZABETH PHILIP. [London: Cramer, Wood & Co.]

THE story of this ballad is decidedly melancholy, not to say dismal. Miss Philip's music shows the simplicity to which its composer usually restricts herself, and is pervaded by the apt sentiment upon which her success and reputation are based. The key is D major; the compass of melody very limited.

The Fosco Galop. By G. RICHARDSON. [London: Cramer, Wood & Co.] THIS galop is a good thing in its way; but, whether we are to look upon the music or the title-page as of greater importance, would be hard to determine. The latter is, at all events, a work of art, and whoever buys the galop will have a very good portrait of Mr. Vining, both as Mr. Vining and as Count Fosco.

Rose of the Alps. Waltz. By W. MEYER LUTZ. [London: W. Morley.] IN this waltz there are some graceful themes. It is, moreover, easy to play, and has a gay title-page with an appropriate view of mountain, waterfall, and chalet, with the "Rose" herself in the foreground.

Under the Cliffs. Ballad. Words by ALFRED WATSON; music by LOUISA GRAY. [London: Cramer, Wood & Co.]

UNDER the Cliffs is merely the locale of a meeting between a lover and his lass. The story is agreeably told, and wedded to agreeable music, adapted for a tenor or soprano voice. Amateurs will find this song more than commonly useful.

La Farfalla. Canzone. Parole Italiane e Francesi di F. RIZZELLI; Musica di Ad. Maton. [London: Cramer, Wood & Co.]

THIS is an elaborate vocal show-piece, meritorious as such, but otherwise of little value. Amateurs with an unusually wide range of voice and exceptional vocal culture may give it their attention. To all others it is simply impossible.

Oft I Wander. Song. Words by Col. TAYLOR; music by LOUISA GRAY. [London: Cramer, Wood & Co.]

A PRAYER for an absent love, very earnest and expressive. The music is not among its composer's happiest efforts, but its character is appropriate to the subject. Key, D major; compass adapted for a mezzo-soprano.

The Trooper. Song. Words by J. P. DOUGLAS. Music by ALFRED PLUMPTON. [London: Cramer, Wood & Co.]

THIS song has a spirited story which tells how a trooper holds a ford against the pursuers of his king till the monarch gets safely away. Mr. Douglas's verses are spirited and rhythmical, such, in fact, as might easily move a composer to write the characteristic music we here find set to them. There is abundance of "go" in the song, and, moreover, it has touches here and there which show the musician's hand. Amateurs with baritone voices might do much worse than add it to their repertory. Key, B flat; highest note, F.

Joy will come to-morrow. Ballad. Written by AGNES PARK. Music by J. J. MONK. [London: Cramer, Wood & Co.]

THE words are fairly good, but the music has not enough of distinctive character to warrant us in praising it. It falls on the ear like a tale already told.

The Jingle Galop. Composed by FREDERIC REYALLIN. [London: Cramer, Wood & Co.]

A brisk and lively specimen of dance music, bearing on the title-page a capitally executed portrait of Mr. Irving as the immortal Alfred Jingle. Than this, nothing could be better.

I said to my Love. Words by MATTHIAS BARR; music by G. SOONCIA. A LOVER offers his mistress gold and jewels, a singing bird, and a flower, but with none of these is she content. At last he tenders a song uttered by his heart "long ago," and the lady accepts it gratefully. "Which things are an allegory," conveying an obvious lesson. The melody is pretty and simple, simplicity being also characteristic of the accompaniment. Signor Sooncia has written for a mezzo-soprano or low tenor voice.

Our Noble Prince, thank Heaven, is spared. Thanksgiving Song. Written and composed by LOUIS EMANUEL. [London: G. Jeffreys.]

THANKSGIVINGS as such ought not to be closely criticised; but, when they are put forward as adapted to other people's use, we are justified in examining them. Here is a specimen of Mr. Emanuel's muse:—

"Our noble Prince, thank Heaven, is spared,
And given to us once more;
Those heartfelt prayers are heard,
The prayers of rich and poor.
Our hearts were sad, our eyes were dim,
With fear for him who lay,
So loved by mother, sister, wife,
Who watched him night and day.

Clearly, the Prince's recovery is responsible for at least one painful attempt at versification. The music is appropriately in keeping with the words, and both would seem to have been written with an anxious desire to give an early and earnest, rather than able, expression of gratitude.

Die Silber Glocken (The Silver Bells). Waltzes by CARL GLOSS. [London: Hutchings & Romer.]

WE see no especial merit in these waltzes. They are, however, of average worth, and have a claim to average attention.

Waverley. Valse Dansante pour Piano par L. ALBRECHT. [London: Cramer, Wood, & Co.]

SOME of the melodies are more than commonly pretty, and the entire waltz is easy to play.

Flora. Valse Brillante pour Piano par S. F. HEILBRON. [London: Cramer, Wood, & Co.]

THE composer of this waltz is the young lady known for some time past as a pianist of talent beyond her years. We do not see much in her music to justify the term "brillante;" but, on the whole, it still may find acceptance as being creditable to one who is still a child. Whether children ought to be encouraged to bring their necessarily crude productions before a weary world is a question we will leave to the reader.

The Leap for Life. Galop. By C. H. R. MARIOTT. [London: Cramer, Wood & Co.]

MR. MARIOTT's dance music is good as a rule, and here we have no exception. A lurid title-page represents a mounted Indian putting his horse at a chasm to get out of the way of a prairie fire. It is vigorously executed.

Gently Row, Gondolier. Barcarolle. Words by J. L. ELLERTON; music by FRANK D'ALQUEN. [London: Ashdown & Parry.]

THE unbroken rhythm of this otherwise agreeable song becomes somewhat monotonous before the end is reached, but, with good words and a suave melody, Mr. D'Alquen may count upon a favourable reception for his piece at the hands of a large section of amateurs. The music is well adapted for a baritone voice.

Dolly Varden. Song. Written and composed by W. G. HUNT. [London: Weippert & Co.]

IT will be enough to say that this is the song introduced by Queen Dollalolla (Amalia) in the Drury Lane pantomime. Thousands have heard it and liked it.

Joy on the Rhine (Rhein Lust). Grand Waltz for the pianoforte. By F. M. D'ALQUEN. [London: Ashdown & Parry.]

THIS waltz is of a brilliant and showy character. It is also effective, and might be used with advantage as a study in delicacy and precision of touch.

O, tell me, shall my Love be Myne? Ballad. Written by JOHN ELLISON; composed by C. R. BROE. [London: Evans & Co.]

THE affectation of antiquated spelling in the verses of this song is childish. What advantage has "daintie" over "dainty," or "chaunt" over "chant?" Mr. Broe's music is easy, pleasing, and appropriate. A change into the tonic major whenever the question recurs has a happy effect and lights up the song most agreeably.

VENICE.—M. Achard, having completely recovered from his indisposition, has re-appeared with great success in *Mignon*.

ALBANI (MDLLE. EMMA LAJEUNESSE).

(From the "Canadian Illustrated News.")

IN the list of Canadian celebrities, whose portraits have from time to time appeared in these pages, no one of an observant nature can have failed to remark the large predominance of men of a practical turn of genius. Politics, divinity, with the legal and medical professions, are all fairly represented, while representatives of the arts and sciences are few and far between. In this respect the sciences are even better off than the arts; for though we have many scientific men whose names, at least, are well known outside Canada, our children of art enjoy a reputation but little better than local. This is the rule, though exceptions have occurred—as in the cases of Adolph Vogt and of Paul Kane, both not long since deceased, whose talents as high-class painters were recognized and appreciated both across the border and beyond the Atlantic. Music has been even less fortunate than its sister art. With the exception of Mdle. Lajeunesse, few Canadians have yet earned a reputation in the world of song.

Mdle. Lajeunesse, better known as L'Albani, has been frequently claimed by the journals on the other side as an American, while even in Europe she is known as the American songstress. She is, however, a thorough-bred *Canadienne*—Canadian by extraction, birth, and education. She was born at Chambly, and at an early age manifested such extraordinary musical talent, that her friends entertained great hopes for her future. Her father was especially sanguine, and frequently expressed a conviction that as a *prima donna* his daughter would one day take the musical world by storm. At the age of twelve the young girl was already starring through the province with her younger sister. Later on she exhibited a decided *penchant* for a religious life, and had already, we understand, selected the Convent of the Sacred Heart as her future sphere, when she was induced to pay a visit to Albany. This visit proved the turning point in her career. It was her custom for some time to sing on Sundays and festivals in the R. C. Cathedral, and Sunday after Sunday crowds were attracted by her clear voice and magnificent rendition of the solemn music of the Catholic Church. Two or three years afterwards she visited Europe in company with a wealthy French family, and after some months spent in study finally made her *début* at one of the southern Italian cities. Her success was at once complete, and her father's predictions verified. On her subsequent appearances she was enthusiastically received, and on one occasion last year, at Messina, the audience gave her a perfect ovation. Fifteen times was she called before the curtain that night, and no less than two hundred bouquets and wreaths were cleared off the stage after her final withdrawal.

Mdle. Lajeunesse now occupies a fully recognised position among the *prime donne* of Europe. In Italy—the land of song *par excellence*—she is an especial favourite. Her professional name, Albani, was adopted in gratitude to the place where she achieved her first great success.

MUSIC IN EDINBURGH.

DURING the three days Festival of Orchestral Music at Edinburgh, last week, the following works were performed, several of them for the first time, to a Scotch audience:—*Overtures, Aben-cerages, Der Freischütz, Fidelio, Calm Sea and Prosperous Voyage, Im Hockland* (Gade), *Mirella*, and *Tannhäuser*; Symphonies: Mozart's in C (*Jupiter*), Beethoven's in F, No. 8, Schubert's (unfinished) in B minor; Pianoforte Concertos: Beethoven's No. 3 and Mendelssohn's No. 1; Rode's A minor Violin Concerto. Also, *Overture, Scherzo*, and *Finale*, Schumann; *Prelude to Lohengrin*, and *March, Tannhäuser*, Wagner; *Entr'acte, König Manfred, Reinecke*; *Komarinskaja*, Glinka. Such a feast of orchestral music has seldom, if ever, been heard in the Scottish capital, and the efficiency of Mr. Hallé's Manchester orchestra is unanimously attested by all the Edinburgh papers, the execution of the above works being spoken of as in the highest degree satisfactory.

ST. PETERSBURG.—M. Gounod's *Romeo e Giulietta*, with Mdme. Patti and Nicolini in the principal parts, proved a tremendous success. The Imperial Family twice sent round to congratulate the two artists. The prices paid for places were something enormous.—Mdle. Krutikoff, a pupil of Mdme. Nissen Salomon's, has made a most successful *début* at the Russian Operahouse, as Wanjia, in Glinka's *Life for the Czar*.—In a few weeks St. Petersburg will lose one of its most interesting musical institutions. The late Count Scheremeteff, who died last year, kept a body of choristers, for the execution of sacred music. He lodged and boarded them in his palace. His son, not having the same musical tastes as his father, thought he might save the 40,000 roubles a year which the choristers cost, and so he has served them all, including their chaplain, with legal notice that he no longer requires their services.

HERR JOACHIM AT ST. PETERSBURG. *

* From the *St. Petersburg Zeitung* of the 31st January (12th February).

Herr Joachim's concert will not be forgotten by us. The feeling of the audience who completely filled the Assembly Hall of the Nobility, the particularly happy composition of the programme, and the extraordinary performance of the great artist himself, imparted to it the appearance of a genuine solemnity. Herr Joachim played two Violin Concertos of the first rank. Virtuosos generally limit themselves to one concerto, following it up by pieces of a less elevated character, or, at any rate, not so long. Herr Joachim gave us Mendelssohn's Violin Concerto, and Louis Spohr's *Gesangscene* (the eighth Violin Concerto), in other words, music of profound purport, in which a prominent part takes the lead and endows the picture with significance, as in the case of Mendelssohn; and a composition calculated to exhibit the virtuoso and his sphere of feeling, without any independent purport of its own, as in the case of Spohr. We never heard the inward life, the very soul, of Mendelssohn's Concerto presented more beautifully, more nobly, or more thoughtfully. The performance was truly perfect, being greatly enhanced by the personal (subjective) element of the artist himself, who had evidently merged his own individuality in the poem, reciting the latter with personal and not simply artistic enthusiasm. The rendering of the Adagio was, so to speak, a new creation of that movement, which, as usually interpreted by virtuosos, occupies a lower position than the two other more brilliant movements. We, for our own part, never before heard this Adagio played with such noble simplicity, and heart-moving power of expression. Such a cantilena, such perfection in details, in the endings of the musical phrases, for instance, such melody, in a word, we never knew, save in Rubini, not excepting, in the domain of stringed instruments, Spohr and Bernhard Romberg (the greatest violoncellists of the age). Herr Joachim is a representative of the great school that, despising the glitter of virtuosity, sees only the music and the intention in musical signs. This above all is the distinguishing mark, the knightly escutcheon of our visitor. The exposition of the brilliant rondo-motive, peering up like champagne, in Mendelssohn's work, was not, as is usually the case, an independent virtuoso-feat, but simply the pyrotechnic-like *début* of the last movement, to which the violin part, equally with the orchestra, has to lend significance. Spohr's Concerto afforded the artist an opportunity for displaying to the best advantage his concertante style, and virtuosity. He was as brilliantly successful in this instance, as in the previous one. We never before heard the passages, the runs with double-stopping, the heroic scales through the entire register of the instrument, overcome with such ease, as if they were mere child's play—we never before heard the musical expression to be obtained from them so triumphant. Tartini's Violin Sonata in G minor (which had never been played here); an original Romance, by Herr Joachim; and Brahms's *Hungarian Dances*—all three numbers with pianoforte accompaniment—completed the cyclis of the various styles, which the artist had combined in one evening. Tartini's composition, dating from the first half of the eighteenth century, is so full of purport and feeling, so dramatic, and, in the third movement, so humorous, that it might be mistaken for a successful work of the present day. Under the smoothness of Herr Joachim's bowing, and the unshakable plastic certainty always at his command, the difficulties of execution vanish, though they are such that it is impossible to understand how they could be surmounted more than a century ago, even by Tartini himself. This work must not be confounded with the *Trille du Diable* by the same composer, though it offers more than one analogy with the latter production, namely in the way the shakes were then treated as component parts of the movement, and not, as at the present day, as an ornament, a cadence, and, unfortunately, but too often, a vehicle for displays of mere virtuosity. We trust that, after so cordial a reception, and after his success, which was as great in Moscow as in St. Petersburg, Herr Joachim will, from time to time, pay us a visit; for our views in all musical matters could not be otherwise than extended and elevated thereby. Everything Herr Joachim did, at two Quartet Evenings, and two Concerts, was, in its way, perfect. His noble modesty towards his Art, whom he serves as his sovereign, and his nobleness of sentiment, as it lives and

manifests itself in what he expresses with his instrument, are his great characteristics:—

"Du bist der wahre grosse Mann,
Der Lobeswort nicht hören kann.
Er sucht bescheiden an zuweichen,
Und thut als gäb' es seines Gleichen."—*Faust*, Part II.

Justice requires us to speak in terms of commendation of M^{me}. Raab, the talented pupil of M^{me}. Nissen Salomon. She sang, in a manner in all respects admirable, Agathe's songs from *Der Freischütz*. The orchestra of the Russian Opera, under Herr Naprawnik's experienced guidance, possesses a complete mastery of accompaniment, as was especially evident in Mendelssohn's Concerto. The magnificent overtures to *Coriolan* and *Euryanthe*, went splendidly. They were, however, taken too quickly. This is always injurious to their significance, however much they may gain in effect on the general public. Herr Naprawnik was greeted with applause on his appearance; his exertions are becoming gradually more and more appreciated.

WAIFS.

MADemoiselle MARIE ROZE.—It is reported that this favourite singer (from the Paris Opéra Comique) is engaged for the forthcoming Italian opera season at Drury Lane.

Mar-chner's opera, *Ivanhoe*, has been produced, by the Fabri German Opera Company, at the Stadttheatre, New York.

Miss Nilsson received a Christmas present by the steamship Cuba, the duties upon which amounted to 700 dols.—*Musical Bulletin*.

A crusty old bachelor says that "love is a wretched business, consisting of a little sighing, a little crying, a little 'dying,' and a great deal of lying."

A celebrated publishing firm at the West-End received, the other day, the following order: "Have the kindness to send me a few 'Songs without Words' arranged for a bass voice."

The Theatre Royal, Montreal, Canada, is undergoing extensive alterations. It is Mr. Buckland's intention to convert the old building into a new and elegant theatre.

"Senior Censor," forgot in his letter about Christ Church, Oxford (*Times*, Feb. 19), to mention the bells, which will not long be silent. A tower will be erected for them over the hall-staircase; but for the present they are to be placed in a temporary structure in that position.

Signor Caravoglia, baritone of Her Majesty's Opera, has returned from St. Petersburg, where he was received with great favour. He announces his secession from the old establishment, and his intention to accept engagements for Italian opera, oratorios, and concerts, during the ensuing season.

Inside St. Paul's Cathedral the galleries have risen, and, to judge by their ponderous timbers, they are being strongly constructed. That in the North Transept is three-tiered. Negotiations are in progress to enable the Charity Children to take advantage of these galleries, and to hold their festival a few days after the Thanksgiving.

The Santley and Parepa-Rosa combination will open in New York in March, and not in February, as stated last week. *Zampa* will be the opening opera, and will be given with a cast including, in addition to the principal stars, M^{me}. Van Zandt, Mrs. Seguin, Mr. Tom Karl and Mrs. Aynsley Cook.—*Demorest's Monthly Magazine*.

Our countryman, Mr. Aynsley Cook, seems to be earning good opinions in the "Empire City." Speaking of his performance in poor Balfe's most admired opera, the *New York Times* says:—

"Mr. Aynsley Cook's baritone is rich and powerful; he, however, sang to more advantage in the part of Count Arnheim (*Bohemian Girl*) than in his first opera. The 'Heart bowed down' was rendered in an artistic manner, and well deserved the encore it received."

With reference to his performance as the Podestà, in the *Gazza Ladra*, the *New York Tribune* remarks:—

"Mr. Aynsley Cook looked and acted the amorous Magistrate almost perfectly, and is certainly one of the finest basses we have recently heard. His voice is not only of excellent quality, but it is managed with consummate skill. He had a difficult part to perform, and he acquitted himself well."

Mr. Ganz announces a series of Six *Soirées* of classical chamber music, at St. George's Hall. The first is to take place this evening. Mr. Ganz will be assisted, in the course of the services, by Herr Ludwig (pupil of Joachim), Mr. Hann, M. Paque, M^{lle}. Drasdil, Miss José Sherrington, and M. Valdée. Mr. Ganz also announces that Beethoven's quartet in F major, Mendelssohn's trio in E minor, and Weber's quartet in E flat, will be included among the "classical" pieces. This spirited enterprise merits all encouragement.

In a notice of the production, at Boston, of Cherubini's *Water Carrier* by the Parepa-Rosa troupe, the *Evening Transcript* thus describes Mr. Aynsley Cook's impersonation of the hero:—

"Primarily, to Mr. Aynsley Cook belongs the praise for his faithful personation and strikingly able fulfilment of the part of the *Water Carrier*. He was in nearly every sense—look, dress, deportment, action, and song, quite the ideal of the character, and made an impressive mark upon the discerning and cultivated audience present."

The *Boston Journal* speaks of the same performance as follows:—

"It is no disparagement to the other artists to say that Mr. Aynsley Cook, as Michele, carried off the chief honours. The part is very much like that of the old jailor Rocco, in *Fidelio*, and is capable of quite as much dramatic illustration. In his portrayal of the character, as well as in his rendering of the music, Mr. Cook brings to bear artistic powers of a high order, and the effort is far in advance of anything he before attempted. He was the recipient of an especial ovation when the principal artists were called out at the conclusion of the second act."

The *Evening Traveller* says that:—"Every one engaged in the cast brought golden opinions, and to Mlle. Rosa and Miss Doria, and to Messrs. Cook, Castle, Karl, Seguin, Ryse, and Hall, the greatest credit is due; but Mlle. Rosa and Mr. Cook must be especially singled out for extraordinary efforts, which met with hearty approval from the audience." When shall we hear the *Water Carrier* in England? Our American cousins are beating us hollow, and if, as we hear it reported, Mr. Henry Jarrett, of Her Majesty's Opera, intends remaining among them, they will beat us still hollower.

An "organ recital" was given by Mr. Hallett Sheppard on Tuesday week, at the Church of Notre Dame de France, Leicester Square, on the instrument recently erected by Auguste Gërne, late of Paris. Although the stops of this organ are under thirty, yet, by arrangement and combination, they procure variety and power. The whole of the stops are carried throughout, and voiced with artistic finish. The programme played by Mr. Hallett Sheppard included a fugue by Mendelssohn, J. S. Bach's "St. Anne's," a *Marche Funèbre*, composed by Mr. Sheppard expressly for the service for the dead on All Souls' Day, an arrangement of the "Blue Bells of Scotland," with a short fugue on the first four bars, an air by Beethoven, and an old English melody. The whole were played with finished expression by Mr. Sheppard, who ought to be heard more frequently.

There has been not a little disappointment experienced in musical circles during the past season that no opportunity has been afforded of listening to Miss Kellogg in opera. There have been rumours of combinations in which her name has appeared, but they have all come to naught, and she has not yet been listened to. This is somewhat to be regretted, but has been, to some extent, her own fault. Max Strakosch, it is understood, offered her 350 dollars a night, for 100 performances, to alternate with Miss Nilsson, with the understanding, however, that she was not to sing in either *Faust*, *Martha*, or *La Traviata*, three operas in which Miss Nilsson had appeared, but which were also ones in which Miss Kellogg had been seen to great advantage, and received much applause. This offer the American prima donna declined, and wisely, perhaps, for prestige has much to do with the permanent success of an artist, and it would certainly have been a lowering of Miss Kellogg's status to have accepted an engagement in which the parts she had achieved her most notable successes were denied her. There is just a possibility, though, that, when Easter brings to us Mme. Parepa and Herr Wachtel, that it will also bring Miss Kellogg, and that she will be warmly welcomed there is no doubt.—*New York Musical Bulletin*.

Mr. Gilmore reached Boston on the evening of the 6th, hale and hearty, and in the best of spirits respecting the great musical festival he has set on foot. His mission abroad, which has to interest foreign governments and musicians in the affair, was crowned with success. He was everywhere received with the utmost cordiality, and the most gratifying assurances were given by the representatives of all the leading nations, that each would be represented in the great demonstration. He visited London, Paris, Berlin, Vienna, Dresden, and other chief cities. The best bands from the leading cities have been promised, and it is probable that there will be several large choral bodies, or at least one from England. Strauss manifested a desire to attend with his famous orchestra, but an engagement in St. Petersburg at about the same time may prevent. He promised, however, to write a composition for the occasion, as did also Bilse, Sir Julius Benedict, Arthur Sullivan, Randegger, Barnby, and other well-known composers. The band of the Grenadier Guards of England, under Godfrey, and the famous Belgian Band of the *Guides* are among those which may be expected. The story which has been going the rounds of the musical press to the effect that Sir Michael Costa was consulted and refused to have anything to do with the affair is untrue. Costa was in Italy while Mr. Gilmore was in England, and Mr. G. had no interview

whatever with him. What remains to be done is to place the financial part of the enterprise upon a firm basis, and an appeal will be made to the public-spirited Bostonians to do this. As before, Mr. Gilmore proposes to relinquish the entire control of the affair into the hands of an executive committee, which will include most of those who served before. Several meetings have already occurred, and Mr. Gilmore's statements aroused great enthusiasm. A considerable sum has already been subscribed as a nucleus for a building-fund, and it is probable that work upon the structure will be begun soon. It is quite probable that the building will be of iron, and that it will be a permanent structure, or, at least, that it will stand for several years. A large fair, to be held next fall, is already talked of. While abroad, Mr. Gilmore selected a great amount of new music to be presented at the Festival.—*New York Musical Bulletin*.

During the thirty odd performances in which Christine Nilsson appeared in New York, she has received, as her share of the profits, some 60,000 dollars. This, for a season of opera, is something almost without parallel in the metropolis, and must be accounted for on the ground that the public were actually hungry for opera, and ready to extend their heartiest assistance to any manager who would present it to them in good style, and with artists who possessed either the merits of being fashionable or good musicians. This success is a cheering sign. It shows that we are capable of supporting an opera, and that European artists are beginning to consider New York as much of an art centre as London or Paris. The fact that we are an appreciative people is, daily, being more thoroughly understood in European artistic circles, and, as the knowledge spreads, the greater becomes the desire of artists to visit our shores and test the practical experience of what they have heard so much. Welcome to them all! Comparison, in the matter of voice, we need not fear; but they bring with them, a culture, a training, and an art knowledge that will be of use and benefit to our native singers and musicians, and so, should be received with all courtesy, warmth, and cordiality.—*New York Musical Bulletin*.

Of all the discoveries for which we are indebted to German professors, one just published by Professor Schmidt may claim to rank among the most singular. Hearing Herr Rubinstein play at a concert, he took it into his head to count the notes which that pianist had played by heart, and found them to amount to 62,990, fully justifying, therefore, an assertion previously made by the physiologist, Hering, that a pianist's calling lays about the heaviest tax of any upon the memory. Herr Schmidt was, however, not satisfied with this enumeration. Applying Austrian neukreutzers as a dynamometer, he tested the pressure requisite to strike a key on Herr Rubinstein's piano, and found it to be equivalent to 24 neukreutzers, which is two and one-fifth ounces. The force exerted by the pianist in playing the 62,990-note piece he therefore calculated to amount to nearly 94½ cwt. Herr Schmidt then intruded into Herr von Bulow's room and tried his piano, which has a harder touch, but which no doubt Herr Rubinstein could have played on perfectly well. Here the pressure would have amounted to 118 1-10 cwt. The discovery may be of interest to pianists who are unaware how great an effort of muscle they go through in playing a piece, but surely it requires a German professor to draw such a lesson from a concert.

So many years have elapsed since Mr. John Poole has been heard of as a dramatist that it seems strange to hear that the author of *Paul Pry* died only a few days ago. Mr. John Poole, who had attained his eighty seventh year, distinguished himself at an early age by his burlesque, *Hamlet Travestied*, published in 1813. *Who's Who?* his first farce, was brought out at Drury Lane, in 1815. Among the most popular of his pieces may be mentioned *Deaf as a Post*, *The Two Pages of Frederick the Great*, *Turning the Tables*, *Simpson and Co.*, and *Paul Pry*, produced at the Haymarket Theatre, September 13, 1825. Mr. Poole was also the author of several sketches and novels. *Little Pedlington and the Pedlingtonians*, originally contributed to the *New Monthly Magazine*, and republished in two volumes in 1839, established his reputation as a humorous writer. For a considerable period, Mr. Poole resided in Paris, but he returned to this country a few years ago, and his death took place at his residence, Highgate Road, Kentish Town, on Monday week. Principally owing to the exertions of the late Mr. Charles Dickens, Mr. Poole was for the concluding years of his life in the receipt of a pension from the Civil List. He had outlived all his contemporaries, and, at Mr. Dickens' death, was entirely deserted. His funeral took place in the Highgate Cemetery without display of any kind.

DARMSTADT.—The works requisite for rendering the old theatre—which had long been closed previously to the destruction by fire of the so called "new" theatre—once more available for public performances, are nearly completed. The first opera represented will be Mozart's *Titus*, which was the last ever performed in the house before it closed in 1819.

MUSIC RECEIVED FOR REVIEW.

NOVELLO, EWER & Co.—"Thanksgiving To Deum," and "The Lord is my strength," by John Goss.
G. W. MARTIN.—"The National Thanksgiving Hymn," by G. W. Martin.

Advertisements.

THE VOICE & SINGING

BY

ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

GOD BLESS THE PRINCE OF WALES—(the second National song), composed by BRINLEY RICHARDS, will be sung by Mr. Sims Reeves at the Albert Hall on the Day of Thanksgiving, 4s.; piano solo and duet; 4s. each; easy piano solo, 1s.; all at half-price, post free; the four-part song, two stamps.—Sole publishers, Robert Cocks & Co.

WEST (GEO. F.)—A CATALOGUE of all his elegant and most useful piano music (carefully fingered) gratis and post free. All pianists should consult this catalogue. London: Robert Cocks & Co., New Burlington Street.

NEW SONG.

"DAYS OF CHILDHOOD."

The Words and Music by

FREDERIC PENNA.

Price 3s.

London: DUNCAN DAVISON & Co., 244 Regent Street.

"Days of Childhood" is a song, the words and music by Mr. F. Penna, a gentleman standing high in the musical world of London, and favourably known a few years ago at Worcester for his vocal attainments. Mr. Penna's compositions are distinguished by a refined taste and a practical knowledge of harmony, both characteristics being apparent in this new song of his, which, if given with his own magnificent voice, is calculated to draw tears from any but a case-hardened old stoic. The song is in B flat, modulating into other keys, but the accompaniment is easy, and we are sure that "Days of Childhood" will prove a very popular "hit."—*Worcester Journal*.

RUTH.

"ENTREAT ME NOT TO LEAVE THEE."

Favourite Soprano Song,

By GEORGE TOLHURST.

From his Sacred Oratorio,

"RUTH."

Price 3s. (Post free for 18 stamps.)

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

"THE CLOUD WITH A SILVER LINING."

New Cantata, with Pianoforte Accompaniment,

FOR FEMALE VOICES.

Composed by FRANCESCA JESSIE FERRARI.

Price 3s. Net.

(Separate Vocal parts, 6d. each, net.)

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

"THE PRISONER'S LAST SONG."

The Verses by CHEDWIK TICHBOURNE.

Made the night before he was executed in Lincoln's Inn Fields for treason, A.D. 1586.

The Music by J. P. GOLDBERG.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"I LOVE, I LOVE THEE,"

SONG,

Composed by JOHN FRANCIS BARNETT,

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Second Edition, Published by Subscription.

"RUTH,"

A SACRED ORATORIO,

BY GEORGE TOLHURST.

PRICE ONE GUINEA.

Music Folio, Cloth, Gilt Lettered, 196 Pages.

OPINIONS OF THE PRESS.

The work was extremely well received.—*Choir*.The airs are melodious and effective, and the choruses are pleasing.—*Derby Mercury*.Mr. Tolhurst has grappled with the greatest of all musical undertakings.—*London Paper*.From what we have seen of the work we rather like it. The music is good.—*Chatham Observer*.The production of *Ruth* on Monday night, was a great achievement.—*Maidstone Telegraph*.It abounds in fresh and melodious airs, and displays otherwise very considerable talent.—*Nonconformist*.*Ruth* has been twice performed in Maidstone, the composer's native town, with signal success.—*Athenaeum*.Some of the choruses are peculiarly attractive, and all are composed with true musical feeling.—*Maidstone Paper*.That *Ruth* is the work of an earnest man no one can doubt, evidence being found on every page.—*Yorkshire Orchestra*.We cannot but congratulate Mr. Tolhurst on his success. * * The work was extremely well received.—*Musical Times*.Several of the airs for solo voices are very fine. Many of the choruses evince great originality. The enthusiasm during the entire performance was very great.—*London Paper*.The usual custom of restraining applause at a sacred performance was broken through on this occasion, almost every number being welcomed with hearty demonstrations of approval.—*Musical World*.The composer's musical conceptions in this work are bold, vigorous, and original; there is an endless variation of the most delightful melody, which charms and rivets the attention of all who hear it.—*Suisse Gazette*.*Ruth* is full from first to last of original, striking, and graceful melody. That is precisely the character which makes it totally unlike anything of its kind which has been offered to the notice of the public for some time past.—*Correspondent of the Musical Standard*.In the opinion of competent judges the work evinces great originality of treatment, particularly in the choruses, while many of the airs are singularly beautiful, and the overture is a most vigorous composition. We congratulate Mr. Tolhurst on the result.—*South Eastern Gazette*.The overture is a very effective prelude. Of the Oratorio generally, we cannot do otherwise than speak most favourably. It is written evidently with great earnestness, and is throughout well constructed and melodious. The composer was received with most enthusiastic applause.—*Maidstone Journal*.

Ruth is a regular Oratorio. When the words themselves indicate their treatment, the composer is often eminently successful; as, for example, the beautiful well-known phrase, "Entreat me not to leave thee." This is the best morceau in the work, being melodious and expressive.—*Illustrated London News*.

The work presents abundant evidence of thought, of laborious application, and of a seeking after new and striking effects. The overture is vigorously written. "It hath fully been shown me" is a morceau of surprising merit. This melody is continuous, flowing and eminently satisfactory. There is an unquestionable independence about Mr. Tolhurst's music, and he boldly strikes out a path for himself.—*Era*.

The performance of that class of musical composition known as the Oratorio flourishes more in England than in any other country in the world, although the supply of original works has hitherto come almost invariably from foreign sources. The exceptions have been so insignificant as only to prove the rule. Bach, Handel, Haydn, Beethoven, Spohr, and Mendelssohn, were all Germans. Such a reception as that accorded to *Ruth* has never before attended any English Oratorio by any English composer.

There was a good attendance, and it is scarcely possible that any musical work of such a character could have been received with a more appreciative enthusiasm without seriously checking that calm continuity so essential to the onward progress and uninterrupted enjoyment of a great sacred work. Although *Ruth* takes three hours in performance, no impatience was manifested; the latter numbers, especially a trio, "At meal-time come," and a quartet, "Blessed be he of the Lord," being listened to with all that wrapt attention so honouring alike to both composer and executants.—*Musical Standard*.

SUBSCRIBERS' Names received by MESSRS. DUNCAN DAVISON & Co., 244, Regent Street, W., and by MR. GEORGE TOLHURST, 28, Waterford Terrace, Fulham Road, London, S. W.

N.B. The orchestral parts can be obtained in MS., on hire, from the composer.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

A complete course of Instruction in the
Art of Singing.

To be published in Three Monthly Parts (each complete in itself).

Price 5s.

Part 1. Now Ready.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 1.—February.

WILL CONSIST OF

A short treatise on the Formation, Production,
and Cultivation of the Voice,

With numerous Scales and Exercises.

60 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 2.—March.

WILL TREAT OF

Expression, Style, Taste, &c.,

With Progressive Exercises for their application.

80 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 3.—April.

WILL CONTAIN

Several Songs, selected from well-known Oratorios,
as well as Ballads, Ancient and Modern, with
Remarks on the correct manner of interpreting
each of them.

60 pages. Price 5s.

LONDON:
BOOSEY & CO., HOLLES STREET.
And all Musicsellers.

TITO MATTEI'S NEW AND SUCCESSFUL COMPOSITIONS.

	DUST.	SOLO
Grande Valse	5 0	8 0
Second Valse (Bouquet de Fleurs)	5 0	
Third Valse (Fenelia)	5 0	
I Puritani (Grand Fantasia)	6 0	
Pas de Charge (Morceau de Salon)	4 0	
Il tramonto del Sole	4 0	
Il folletto (Galop de Concert)	4 0	
Un Sogno d'Amore (Nocturne)	4 0	
Addio del Passato (de Verdi.) Transcription variée	4 0	
Una notte d'Estate (Nocturne)	4 0	
Etude de Concert	5 0	
Dancing Leaves	4 0	
Mergellina (Barcarole)	4 0	
La Harpe (Romance)	4 0	
Souvenir d'Italie (Nocturne)	4 0	
La Gaité (Scherzo)	3 0	
The Fairy's Reverie	4 0	
La Mandoline (Etude Caractéristique)	4 0	
Oh! dear, what can the matter be. Transcribed	4 0	
Quadrille Brillante (for Piano) 1st set	4 0	4 0
9/8 Waltz	4 0	
Non è ver. Brilliantly Transcribed	4 0	
Bloom is on the Rye. Brilliantly Transcribed	4 0	
Marche Orientale (Bottesini.) Brilliantly Transcribed	4 0	
Orphée aux Enfers (Divertissement)		6 0
Vaillance (Fantaisie Polka)	4 0	4 0
Eco di Napoli (Tarantella Bevigiani)		5 0
Une Perle (Morceau de Salon)	4 0	
Le Nid et la Rose (Mélodie)	4 0	
Galop de Concert (Le Bearnais)	5 0	
'Tis the Harp in the Air (WALLACE.) Brilliantly Transcribed. Just Published	4 0	
Avant la Danse (Valse Romantique.) Just Published	5 0	
La Lyre (Nocturne.) Just Published	4 0	
Grande Marche Fantastique. Just Published	5 0	

VOCAL MUSIC.

Che gioia (Valzer.) Sung by Mlle. Marimon. Intro- duced in the Opera of <i>Don Pasquale.</i> Just Published	4 0
Non so Perchè (Melodie-Valzer.) Sung by Mlle. Colombo	4 0
The Forsaken Nest ("Le nid abandonné." Sung by Madame Trebelli-Bettini)	4 0
Never More ("Non è ver.") With English and French words	4 0
Non è ver (Romanza.) Sung by Signori Ciabatti e Cara- vaglia	4 0
Non torno (Romanza.) Sung by Signori Ciabatti e Cara- vaglia	4 0
Lo Scapato. Sung by Mr. Santley	4 0
Dèi Parla (Romanza)	4 0
Io la Perdei (Ditto)	4 0
Tornàra (Romanza)	4 0
Ma cosa vuoi da me (Canzonetta)	5 0
Vo Danzar (Valzer.) Sung by Mlle. Carlotta Patti	5 0
La Pesca (Canzone.) Sung by Mr. Lewis Thomas	4 0
Mergellina. Sung by Signor Stagno	4 0
Il farfallone. Sung by Signor Ferranto	4 0
Un Rosajo (Romanza.) Sung by Signor Cotogni	4 0
Niente per Forza (Canzonetta)	4 0

LONDON:
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.

SYDNEY SMITH'S

NEW PIECES.

Chilperic.

FANTASIA ON HERVE'S OPERA.

Price 4s.

Lucia di Lammermoor.

FANTASIA ON DONIZETTI'S OPERA.

Price 4s.

Zampa.

(HEROLD'S OVERTURE.)

Price 4s.

Saltarello.

Price 4s.

Tyrolienne.

Price 4s.

LONDON:

ASHDOWN & PARRY,

HANOVER SQUARE.

An Entirely New Work for Musical Education. MAYNARD'S MUSIC COPY BOOKS

CONTAIN
A PROGRESSIVE COURSE OF INSTRUCTION IN MUSIC,
UPON A SYSTEM DESIGNED BY
WALTER MAYNARD.

The exercises are set at the top of each page, and blank staves are left for the pupil to copy the examples given. The Rudiments of Music are explained as simply as possible. Diagrams of the Pianoforte Keyboard are provided, by means of which the notes can be more easily learnt than by any other method. The fundamental rules of Harmony and Thorough Bass are practically illustrated, and a plan laid down by which Singing at Sight can be learnt without assistance. The Music Copy Books will, it is believed, be equally useful to master and pupil, by relieving the former from the necessity of constantly repeating the same rules, and ensuring the gradual progress of the latter.

THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable, in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

Parts I. and II. contain Rudiments of Music.
Part III. contains Instructions for the Pianoforte.
Parts IV. and V. contain the Rudiments of Harmony.
Part VI. contains Instructions in Vocalization, Part-Singing, and Singing at Sight.

PRICE SIXPENCE EACH.

MAY BE HAD OF

CHAPPELL & CO., 50, New Bond St., London,
Or of any Music-seller in Town or Country.

New Work for Singing Classes.

CHAPPELL'S PENNY OPERATIC PART-SONGS.

FOR SOPRANO, ALTO, TENOR, AND BASS.

The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Words have been expressly written for the Work, by C. J. ROWE, and the Harmonies arranged in four parts by Dr. E. F. RIMBAULT, as likely to be most useful in small classes.

1. HYMN OF THE FISHERMEN'S CHILDREN. Adapted to a Melody from Herold's "Zampa."
2. FAYS AND ELVES (*In mia fe*). From Flotow's "Marta."
3. SPRING'S BRIGHT GLANCES (*In Evezia non s'ha*). From Bellini's "La Sonnambula."
4. FROM YONDER VALE AND HILL (*D'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
5. HERE WE REST (*Qui la s'eta*). From Bellini's "La Sonnambula."
6. ONWARD TO BATTLE (*Squilli echeggi*). From Verdi's "Trovatore."
7. RATAPLAN (*Rataplan*). From Donizetti's "La Figlia del Reggimento."
8. THE GIPSY'S STAR (*Verdi! le fosche*). From Verdi's "Il Trovatore."
9. WAR SONG OF THE DRUIDS (*Dell'aura tua profetica*). From Bellini's "Norma."
10. IN MERCY, HEAR US! (*Cielo clemente*). From Donizetti's "La Figlia del Reggimento."
11. COME TO THE FAIR! (*Accorrete, giovinette*). From Flotow's "Marta."
12. FRIENDSHIP (*Per te d'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
13. AWAY, THE MORNING FAREWELL BREAKING (*The Chorus of Fishermen*). From Aubert's "Masaniello."
14. PRETTY VILLAGE MAIDEN (*Peasants' Serenade Chorus*). From Gounod's "Faust."
15. THE SOFT WINDS AROUND US (*The Gipsy Chorus*). From Weber's "Preciosa."
16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza invitaci*). From Donizetti's "Lucresia Borgia."
17. SEE THE MOONLIGHT BEAM (*Non far Motto*). From Donizetti's "Lucresia Borgia."
18. ON YONDER ROCK RECLINING. From Aubert's "Fra Diavolo."
19. HAPPY AND LIGHT. From Balfe's "Bohemian Girl."
20. COME, COME AWAY (*Ah! que da moi*). From Donizetti's "La Favorita."
21. HYMN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COMRADE (*The celebrated Chorus of Old Men*). From Gounod's "Faust."
23. 'GAINST THE POWERS OF EVIL (*The Chorus of the Cross*). From Gounod's "Faust."
24. O BALMY NIGHT (*Com e Gentil*). From Donizetti's "Don Pasquale."

To be Continued.

London: CHAPPELL & CO., 50, New Bond St.,
And of all Music-sellers.